THE Reunions ISSUE

#1337/1338
NOV. 14/21, 2014

SPECIAL DOUBLE ISSUE

Entertainment Weekly

8 GREAT CASTS TOGETHER AGAIN!

Ghostbusters

The Fabulous Baker Boys

Mean Girls

Sports Night

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32 Anjelica Huston
In her new memoir, Huston reveals painful truths about her 17-year relationship with Jack Nicholson. Here, in an intimate conversation about her life and career, she explains why.
BY KEITH STASKIEWICZ

37 Reunions 2014
From *Mean Girls* to *The Fabulous Baker Boys*, EW reunites beloved casts from TV and film. **PLUS** What the stars are up to today.

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***NAPOLEON* COMPLEX**
Efren Ramirez and Jon Heder reflect on their cult film *Napoleon Dynamite* for our Reunions issue

VOTE FOR PEDRO
Napoleon Dynamite

Photograph by **MEREDITH JENKS**

ON THE COVERS
The cast of *Ghostbusters* photographed exclusively for EW by Ruven Afanador on Sept. 7, 2014

The cast of *The Fabulous Baker Boys* photographed exclusively for EW by Robert Trachtenberg on Oct. 24, 2014

The cast of *Mean Girls* photographed exclusively for EW by Ruven Afanador on Aug. 15, 2014

The cast of *Sports Night* photographed exclusively for EW by Eric Ray Davidson on June 8, 2014

Lettering by Alexis Ziritt

(COVERS) *GHOSTBUSTERS*: ERNIE HUDSON, BILL MURRAY, DAN AYKROYD, AND SIGOURNEY WEAVER; *THE FABULOUS BAKER BOYS*: BEAU BRIDGES, MICHELLE PFEIFFER, AND JEFF BRIDGES; *MEAN GIRLS*: TINA FEY AND LINDSAY LOHAN; *SPORTS NIGHT*: PETER KRAUSE AND JOSH CHARLES; FOR ALL COVER CREDITS, SEE PAGE 86

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EDITOR'S NOTE

FOLLOW ME ON TWITTER → *@mattbean1*

MEET THE CHEAT SHEET

For 17 years, our What to Watch section has offered a comprehensive barrage of critical elation and evisceration, a one-stop digest that allowed anyone to quickly become the most informed TV pundit at the watercooler. It has been one of my favorite parts of the magazine, so naturally, we're replacing it. Starting now, we'll deliver day-by-day capsules on all forms of entertainment, not just TV. Meet The Cheat Sheet, your ultimate pop culture concierge.

Why the switch? Simple. From *Between Two Ferns* to *Birdman*, from YouTube to satellite radio (ahem...we're on SiriusXM Channel 105), you've never had so many entertainment options vying for your free time. "Free time," you say? Exactly.

That's where we come in. For years, What to Watch cut through the chaff, helping you sort and schedule your TV options each week with wry commentary and wit. The Cheat Sheet (see page 115) will do the same, only without the handcuffs. No matter what the medium, no matter how good, bad, or ugly the project, it's fair game.

Not to worry, TV stalwarts: You'll still receive every bit as much intel in the expanded section, and our culturally omnivorous staff writer Ray Rahman won't decommission his DVR anytime soon. Rahman will oversee The Cheat Sheet with the same care and panache as What to Watch, and we'll label each item so you won't miss everything that made the TV-centric section great.

Now, The Cheat Sheet isn't our only important project these days. Consider the annual Reunions issue, which you're holding. It's one of our finest yet, and it was brought home by our brilliant senior West Coast editor, Danielle Nussbaum. To the delight of many, our Charts franchise is back again too—and bigger than ever. Also, we have launched an immersive online storytelling platform at *ew.com/longform* and have been publishing cerebral fare such as editor at large Mark Harris' rich, 4,800-word *Birdman* treatise. Heady times, and we hope you've noticed the changes. Write me at editor@ew.com with your thoughts.

Our latest venture is called *Lightbulb* (more at right), one of a raft of video projects we'll be developing into 2015. Who knows? Maybe it'll even end up on The Cheat Sheet one day.

MATT BEAN

A Bright Idea

EW shines a light on creative inspiration with our new Web series *Lightbulb*

***Lightbulb* guests (from top) Rashida Jones; director Morgan Spurlock (right, with EW's Darren Franich); Tavi Gevinson; and directors Peter and Bobby Farrelly**

LAUNCHING NOV. 17, *Lightbulb* features EW senior writer Darren Franich and some of Hollywood's most creative minds exploring the inner reaches of inspiration. From Rashida Jones on her evolution as an actress and artist to Morgan Spurlock (*Super Size Me*) on the explosion of engaging, edgy, and entertaining documentaries this past year, *Lightbulb* will flip a switch on some of the most fascinating topics and approaches in the industry. Check it out at *ew.com/lightbulb*.

BEAN: PHOTOGRAPH BY MILLER MORLEY

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Entertainment WEEKLY

UNLEASHED!

The Fabulous Baker Boys' Beau Bridges, Michelle Pfeiffer, and Jeff Bridges pose for photographer Robert Trachtenberg's camera; (below) *Little House on the Prairie*'s Melissa Gilbert and Alison Arngrim in 1974 and 2014

EW.COM

Reunited and It Feels So Good

Who you gonna call for the perfect get-together of old friends? Even if the Ghostbusters don't top your list (maybe Half Pint and family are more your speed), head to *ew.com/reunions* starting Nov. 5 for video interviews and behind-the-scenes peeks at our photo shoots with the casts of *The Fabulous Baker Boys, Little House on the Prairie, Sports Night*, and, yes, *Ghostbusters.*

MOBILE

EW ON THE GO

EW's digital edition includes even more great images from our Reunions package, and is packed with extras such as movie trailers and song samples. To find it, download the Google Play Newsstand app, or go to Apple Newsstand or *ew.com/ewdigital*.

RADIO

TWEEDY TIME

EW's Matt Bean sits down with Wilco frontman Jeff Tweedy and his son Spencer to talk about their band Tweedy for *SiriusXM Artist Confidential*; the duo will also perform songs from their new album, *Sukierae*. The show airs on ENTERTAINMENT WEEKLY Radio SiriusXM Channel 105 at 1 p.m. and 7 p.m. on Nov. 7.

EW.COM

A DAY AT THE SALON

Add some color to your life with EW.com's new Web series *Polished*. Host Jamie Lee chats about life and work with up-and-coming women in Hollywood—all over manis or pedis. You'll find new episodes every Wednesday at *ew.com/polished*. Stand-up comedian Erica Rhodes (below) guests on Nov. 12.

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The Fabulous Baker Boys photograph by **ROBERT TRACHTENBERG**; *Little House on the Prairie* photograph by **MATTHEW SALACUSE**

LITTLE HOUSE ON THE PRAIRIE: EVERETT COLLECTION; SPENCER TWEEDY: SCOTT DUDELSON/FILMMAGIC.COM; JEFF TWEEDY: TIM MOSENFELDER/GETTY IMAGES; RHODES: BRUCE SMITH CRE

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The Week's Best
SOUND BITES

"In case you haven't noticed, I'm about to storm an evil ice cream truck."
—Regina (Lana Parrilla), brushing off Robin Hood (Sean Maguire) in order to investigate the Snow Queen's vehicle, on *Once Upon a Time*

"How about you guys beat the s--- out of each other and the winner gets an exclusive interview with me?"
—Ig (Daniel Radcliffe), using his supernatural power of persuasion to make the paparazzi turn on one another, in *Horns*

"It's not just white people who go to Kennebunkport!"
—Asher (Matt McGorry), disputing claims his father is racist, on *How to Get Away With Murder*

"I like to say, if you're seeing me, you're having the worst day of your life."
—Lou (Jake Gyllenhaal), bragging about his job as a crime-scene videographer, in *Nightcrawler*

"Believe me, blond hair can take you really far, especially with the older men.... I am convinced I could have had sex with both Tony Bennett and John McCain if we weren't each happily married at the time we all met."
—Amy Poehler in *Yes Please*

"You think you could work a Hefty bag in the service of our country?"
—Carrie (Claire Danes), dressing down Fara (Nazanin Boniadi), on *Homeland*

"That's not all your mother hasn't had in 12 years, Marcus."
—Will (David Walton), implying that Fiona (Minnie Driver) has abstained from more than sugar, on *About a Boy*

"Beetle Knievel? What is wrong with the exterminators in our town?"
—Bob, struggling to find a reputable bug killer, on *Bob's Burgers*

"It took much more than watching Oliver do the salmon ladder to make me trust him."
—Felicity (Emily Bett Rickards), to Barry (Grant Gustin), on *The Flash*

MCGORRY: CRAIG SJODIN/ABC; PARRILLA: KHAREN HILL/ABC; RADCLIFFE: DOANE GREGORY; POEHLER: INFPHOTO.COM; GYLLENHAAL: CHUCK ZLOTNICK; DANES: CASEY CRAFFORD/SHOWTIME; WALTON: CHRIS HASTON/NBC; *BOB'S BURGERS*: FOX; RICKARDS: CATE CAMERON/THE CW

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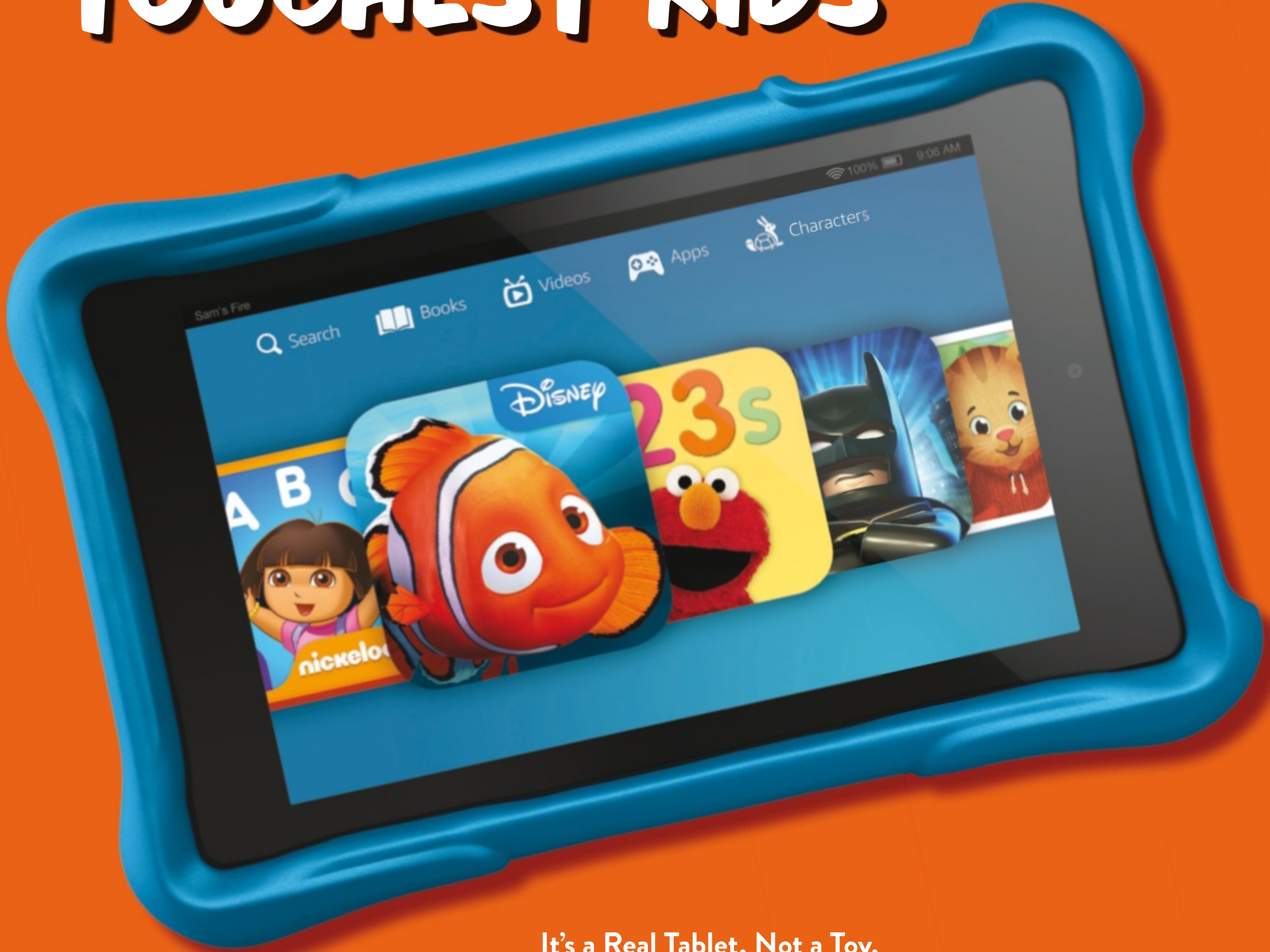
BUILT FOR EVEN THE TOUGHEST KIDS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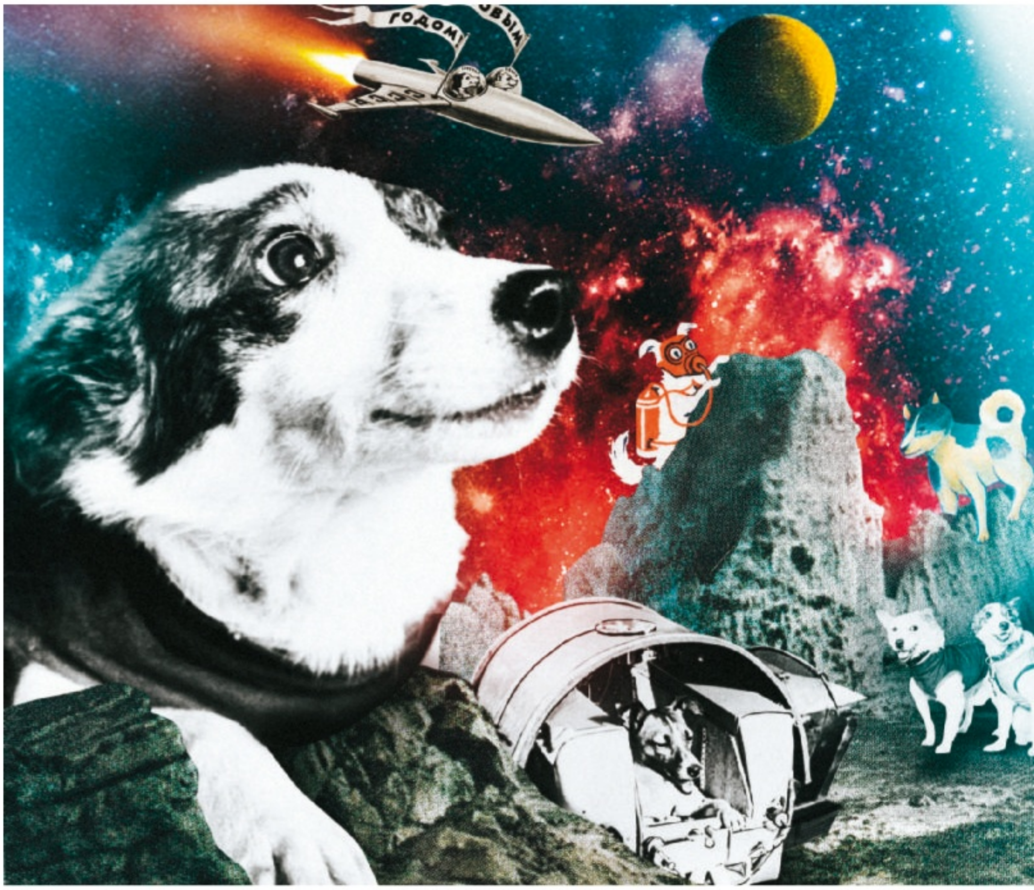
*The **Top 10** Things We Love This Week*

THE MUST LIST

1 SOVIET SPACE DOGS,

by Olesya Turkina

The cuddliest heroes of the Soviet space program get their due in this chronicle of the once-homeless pups who were blasted into orbit—and straight into the hearts of the Russian people. Canine comrades, we salute you!



2 HIGH MAINTENANCE We're high on the darker *and* funnier new episodes of Katja Blichfeld and Ben Sinclair's Web series about a weed delivery guy (Sinclair) and his eccentric Brooklyn clients. *(On Vimeo)*

3 "ONLY," Nicki Minaj feat. Drake, Lil Wayne, and Chris Brown The bad news? Nicki's new album, *The Pinkprint*, was delayed a few more weeks. **The good news is that she dropped an extra-filthy posse jam, produced with creepy minimalism by Dr. Luke.**

4 Documentary double feature One is a camera-toting narcissist (*Point and Shoot*'s Matthew VanDyke), the other an NSA whistle-blower (*Citizenfour*'s Edward Snowden). Each is shown as an image—and product—of modern times.

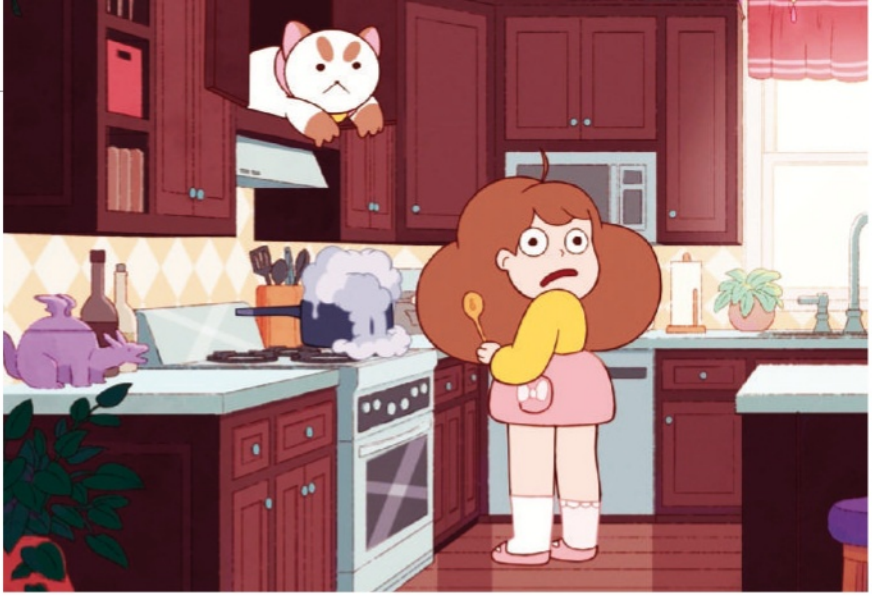
Illustration by **JESSE LENZ**

STRELKA: UIG VIA GETTY IMAGES; LAIKA, BELKA AND STRELKA: HERITAGE IMAGES/GETTY IMAGES (2); SOVIET SPACE DOG: PAUL VAN LOOVEREN; MINAJ: DENISE TRUSCELLO/WIREIMAGE.COM; *POINT AND SHOOT*: NURI FUNAS; SNOWDEN: BARTON GELLMAN/GETTY IMAGES

5 SELECTED SHORTS

The popular reading series gets the podcast it deserves, with actors including Allison Williams, Sally Field, and B.J. Novak performing short stories organized around themes like chance encounters and illusions. *(On iTunes)*

MUST LIST APP! You can sample and download songs, buy movie tickets, see videos, and more with EW's Must List iPad and iPhone app, available at iTunes.



6 **BEE & PUPPYCAT** *Adventure Time* artist Natasha Allegri surreally mashes up magical girls with unemployed twentysomethings on this Web series, which follows Bee and her mysterious pet as they take intergalactic temp jobs to pay the bills. *(On YouTube)*

7 **BEDHEAD box set** The criminally underloved Texas indie rockers find the entirety of their lo-fi output (1992–98) collected in a handsome new set that captures the slowcore revolutionaries' every mumbly melody.

8 **TEXTS FROM JANE EYRE, by Mallory Ortberg** What would Miss Havisham say if she had an unlimited data plan? As Ortberg imagines in her collection of modernized retellings of classic lit, it might go like this: "I'm surrounded by the ruins of an aching, hopeless love that's slowly congealing into poison. So I'm keeping busy."

TEXTS
FROM
JANE EYRE
And Other Conversations with Your Favorite Literary Characters
MALLORY ORTBERG

9 **THE GAME** The U.K.'s answer to *The Americans* is a twisted and absorbing Cold War thriller, starring Tom Hughes as an MI5 operative with defection on his mind. *(BBC America, Wednesdays, 10 p.m.)*

10 **THE THEORY OF EVERYTHING** Eddie Redmayne and Felicity Jones deliver extraordinary, Oscar-worthy performances in this elegant look at Stephen Hawking's life and physical deterioration through the lens of his unorthodox first marriage. *(Rated PG-13)*

WILLIAMS, FIELD, NOVAK: RAHAV SEGEV (3); BEDHEAD: COURTESY OF BEDHEAD; *THE GAME*: DES WILLIE/BBC AMERICA; *THE THEORY OF EVERYTHING*: LIAM DANIEL

“The scent made me feel the anticipation of a joyful holiday season which inspired this illustration.”

-Adhemas Batista, Illustrator

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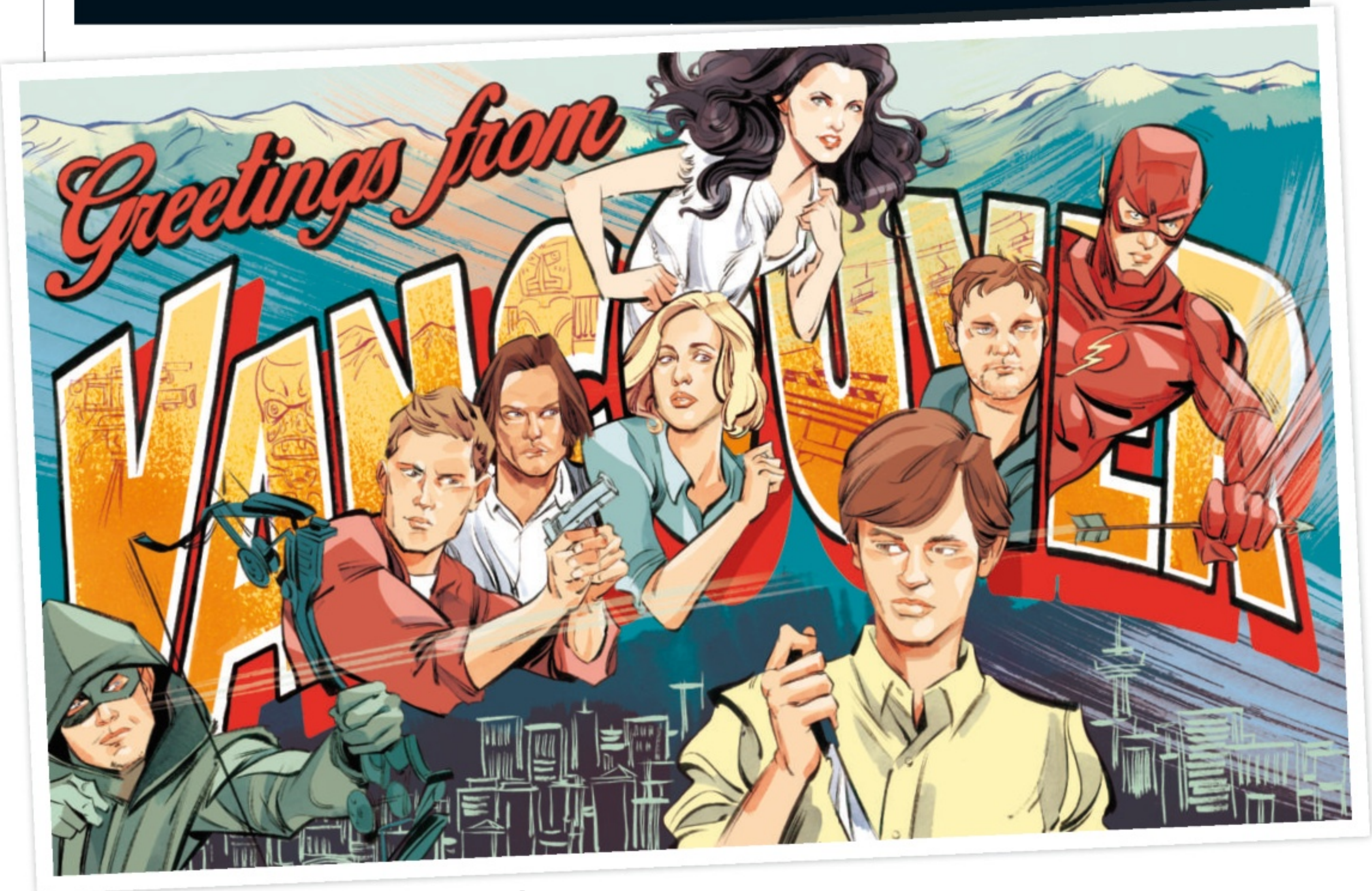
RYAN MURPHY ON AMERICAN HORROR STORY'S *INTERCONNECTEDNESS, PAGE 16*

NEWS AND NOTES



Say Goodbye to Hollywood

With half of our favorite fall shows filming in Vancouver, it was time to take a road trip to see what all the fuss is about.

BY NATALIE ABRAMS

MOVE OVER, HOLLYWOOD, the much chillier Vancouver, Canada, has become a hot shooting spot thanks to its tax breaks and unique ability to stand in for everything from sleepy Maine towns to superhero metropolises (even if its outdoor locales prove tricky to keep secret from fans). This reporter suited up to scope out eight TV sets in four days. Here are the highlights.

▶ Freezing with *The Flash*

It's about 2 p.m. when I arrive on the set of *The Flash*, where the topic of every conversation seems to be how damn cold it is. (Glad it isn't just me.) A longer-than-usual summer has taken a turn, and it's now raining. Constantly. I'm hanging out in the Central City police precinct with a monolithic *Justice League* mural looming in the background when star Danielle Panabaker shares her secret to surviving frigid shoots: mini heating pads called HotShotz and an abundance of clothes.

MURPHY: JON KOPALOFF/FILMMAGIC.COM

Illustration by **KAGAN McLEOD**

"It's almost comical how many layers I've been able to put on before I actually put on my wardrobe," she says. After I work out on Barry Allen's actual cosmic treadmill (he'll be using it in coming episodes!), I grill Grant Gustin on whether Vancouver fans have taken to following him around. "There's never been a place or phase of my life where I've been recognized a lot," he says. "People at stoplights will say, 'You're the Flash!' But I don't really get stopped often." Yet.

▶ Getting shirtless with *Arrow*

Across the street is *Arrow*'s stage studio, where Stephen Amell is up not so bright and early on a—you guessed it—rainy and cold morning. They're in the foundry shooting a shocking reveal of a new suspect in Sara's (Caity Lotz) murder and a nod to what's happening back in *Flash*'s Central City. So. Many. Spoilers. It's a rare day to be in a studio rather than on location at Terminal City Iron Works, a former manufacturing plant that houses a huge array of *Arrow*'s settings. "We must've filmed there 40 times," Amell says. "It's been Hong Kong, a greenhouse, a derelict warehouse, the exterior of Verdant, the establishing thing you see for the foundry. It's so many different things." Places Amell has been shirtless for $200, Alex.

▶ Checking into *Bates Motel*

It's been pretty hard to miss the *Bates Motel* location, with its re-creation of the infamous house on the hill an hour southeast of Vancouver, and fans pop by and camp out for hours at a time. It feels so real that showrunner Kerry Ehrin says she wants to build another replica of the house to actually live in herself, while star Vera Farmiga is content to stock up on Bates Motel-inscribed stationery. Back in her trailer, Farmiga intensely defends Norma's questionable choices as a mother. "I'm as protective of my character as Norma is of Norman," she declares. *Riiiight*. Like any good mother, Farmiga even offers me fruit on my way out. I decline. Never trust a member of the Bates family.

▶ *Once Upon a Time* it snowed and rained...again

The cast has been shooting in the "snow" all day, and they're feeling merry...at first. What stands in for snow in Storybrooke (otherwise known as Steveston Village, a suburb about a half hour south of Vancouver) is basically just bubbles. People slip. A lot. Josh Dallas fake-ice-skates in the road. "Isn't it magical?" Elizabeth Mitchell says delightedly when she walks on set as the snow machines blast the substance into the air. For the moment it *is* exciting, until the snow and rain mix. "I can't see a damn thing," Lana Parrilla says with a laugh. "Ginny [Goodwin] and I are getting snoap—snow soap—in our eyes." It ends up being even less magical after several dozen takes. The fans are relentless, about 60 of them, and they stick around late into the night—some to leak photos online, others to catch a glimpse of the *Frozen* princesses in person. At least some people are enjoying the elements. Not me. HotShotz, please.

VANCOUVER: A GUIDE

A walk through the streets of Canada's TV capital is a real-world spin through your DVR. EW gives you the hot spots to hit.

KEY 🟥 FILMING LOCATIONS ● TOURIST ATTRACTIONS

● GERARD LOUNGE

Sutton Place Hotel
845 Burrard Street
Downtown

If you're looking to find stars sipping drinks, this is a good first stop.

🟥 THE ORPHEUM

601 Smithe Street
Downtown

The 1927 landmark theater appeared in multiple episodes of *Battlestar Galactica* and *Fringe*.

🟥 STEVESTON VILLAGE

In the city of Richmond

This historic village 30 minutes south of the city doubles as *Once Upon a Time*'s Storybrooke.

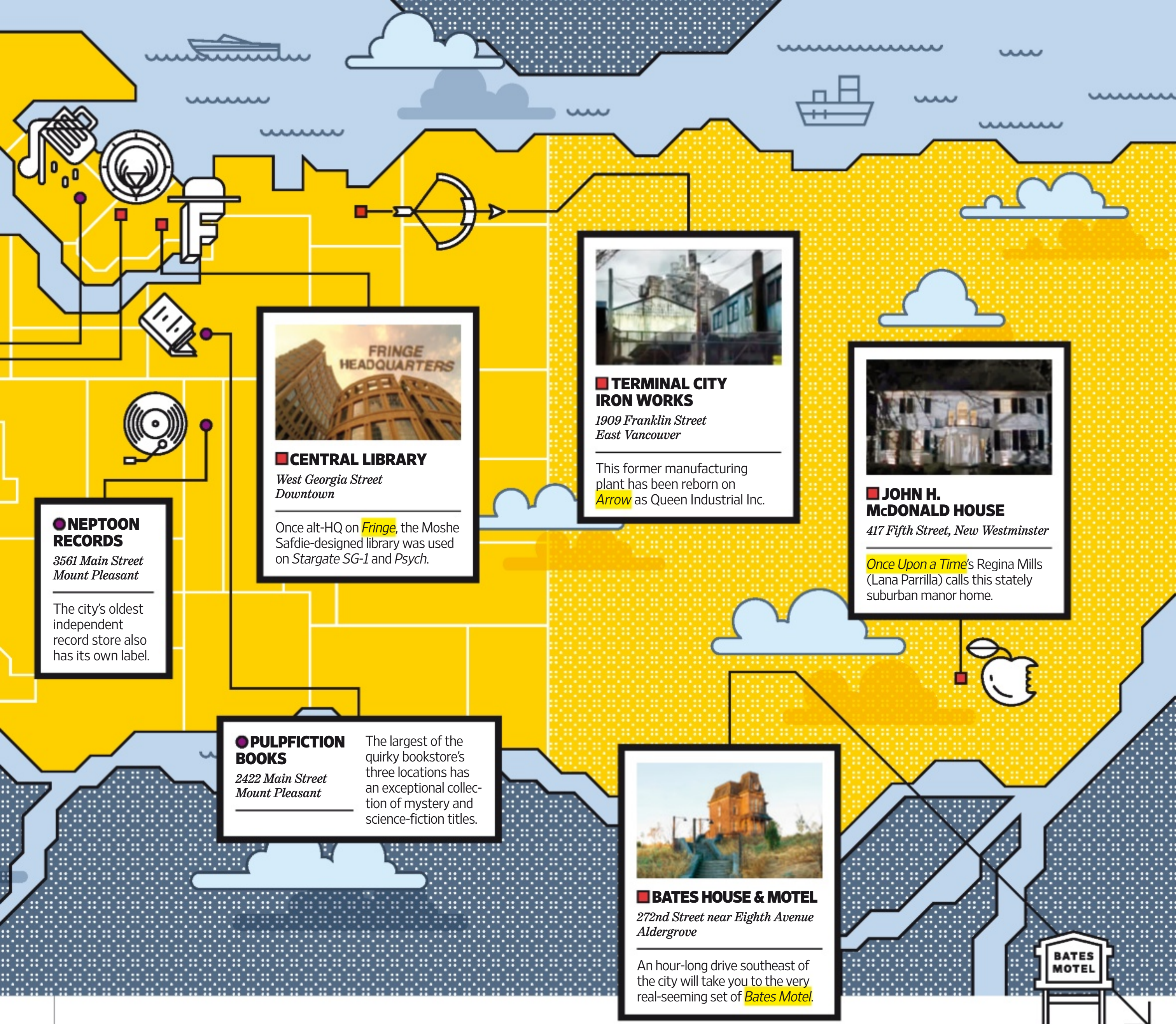
▶ Halfway home on *Supernatural*

Farther south, the boys of *Supernatural* are shooting on the U.S.-Canada border and the sun is unexpectedly shining. The guys are jovial—it's just days after they celebrated their big 200th episode—but they feel it's only the beginning. "This is halftime of a football game: I don't want to talk about what's good or bad in the first half; I have to focus on the next half and have my game face on," Jared Padalecki says, noting that the meta-musical hour they filmed is a love letter to fans. Vancouver responds in kind by pouring rain again.

▶ Dwight Schrute has become Backstrom

I'm psyched to be hitting my final set in Vancouver, but even more excited that it's the Rainn Wilson-starring Fox dramedy

ONCE UPON A TIME: AUTUMN DE WILDE/ABC



● NEPTOON RECORDS
3561 Main Street
Mount Pleasant

The city's oldest independent record store also has its own label.

■ CENTRAL LIBRARY
West Georgia Street
Downtown

Once alt-HQ on *Fringe*, the Moshe Safdie-designed library was used on *Stargate SG-1* and *Psych*.

● PULPFICTION BOOKS
2422 Main Street
Mount Pleasant

The largest of the quirky bookstore's three locations has an exceptional collection of mystery and science-fiction titles.

■ TERMINAL CITY IRON WORKS
1909 Franklin Street
East Vancouver

This former manufacturing plant has been reborn on *Arrow* as Queen Industrial Inc.

■ JOHN H. McDONALD HOUSE
417 Fifth Street, New Westminster

Once Upon a Time's Regina Mills (Lana Parrilla) calls this stately suburban manor home.

■ BATES HOUSE & MOTEL
272nd Street near Eighth Avenue
Aldergrove

An hour-long drive southeast of the city will take you to the very real-seeming set of *Bates Motel*.

Backstrom, ready to debut midseason. The *Office* alum will play the titular self-destructive, bigoted detective—in other words, another unlikable character. "It's very, very different from Dwight Schrute," assures Wilson, who doesn't feel pressure to live up to his prior role. Much like the show aims to be, the atmosphere on the set is relaxed as the cast jokes about all the serial killers on TV. "Come on! If aliens were watching TV, they'd think half the United States was a serial killer," Wilson says. Better move to Canada just like the rest of Hollywood.

THE FANS ARE RELENTLESS, ABOUT 60 OF THEM, AND THEY STICK AROUND LATE INTO THE NIGHT TO CATCH A GLIMPSE OF THE *FROZEN* PRINCESSES.

▶ Meanwhile, back at the bar...

So it turns out the best place for people watching is (as usual) the bar—this one at the Sutton Place Hotel's Gerard Lounge. First sighting: Marti Noxon and Shiri Appleby discussing their new Lifetime show, *Un-Real*. Later that week I run into Appleby's former *Life Unexpected* costars Britt Robertson (back in town shooting pickups for *Tomorrowland*) and Kristoffer Polaha, who's now on *Backstrom*. Parrilla and her *Once Upon a Time* costar Sean Maguire pass through too, and Tracy Spiridakos and Elizabeth Mitchell are both in the hotel working on separate projects (though they don't have time for a *Revolution* reunion). The *Flash* cast meets up with their boss, executive producer Andrew Kreisberg. Some actors from Bravo's upcoming *Girlfriends' Guide to Divorce* grab a post-wrap party snack. I'd suggest they start shooting a reality show at the hotel, but the last thing this town needs is another show filming here. ■

BATES MOTEL: MARK FREEBORN

Illustration by **RELAJAELCOCO**

(From left) Connie Britton, Emma Roberts, Jessica Lange, and Lily Rabe

American Horror Story's Worlds Collide

The truth is out: All seasons of *AHS* are connected. Let the speculation begin. **BY TIM STACK**

AFTER FOUR YEARS, fans of FX's *American Horror Story* are well acquainted with the series' conceit: Each cycle, we witness the same cast (Jessica Lange, Sarah Paulson, Evan Peters, etc.) get the bejesus scared out of them as new characters in new terrifying situations (haunted house, mental institution, coven, traveling sideshow). The Internet has long been rumbling that these seemingly disparate seasons are secretly tied together, but nothing had been confirmed—until now. "They're all connected," says co-creator Ryan Murphy in an exclusive interview with EW. "We're just beginning to tell you how." We separate fact from fiction and pick our favorite fan theory.

▶ What we know

The seeds of links between installments of *AHS* were planted earlier this season when it was revealed that *Asylum* character Pepper would be part of the troupe on this year's *Freak Show.* (Season 4's events happen 12 years before *Asylum*; see sidebar.) But according to Murphy, it was the recent announcement that Lily Rabe would also be on *Freak Show* playing *Asylum*'s Sister Mary Eunice that was the official confirmation. "Lily coming back is sort of the first unveiling of that connectedness," admits Murphy. "Hopefully by the end of the run, people will be able to stand back and say, 'Oh, that was connected to *X*.' But it *is* a puzzle."

▶ What we suspect

Puzzle indeed. There are certain associations that savvy online sleuths have picked up on, and Murphy acknowledges, without being specific, that "a lot of their hypotheses have been completely right on." For example, the state of Massachusetts figures prominently on *Murder House* (the Harmon family's home base), *Asylum* (the location of Briarcliff Manor), and *Coven* (the titular witches are descendants of Salem spell casters). Also, Connie Britton's Vivien Harmon on *Murder House* mentions she has family in Florida, the same state in which *Freak Show* takes place nearly 60 years earlier. Another possible familial connection? The first owners of *Murder House*'s haunted mansion had the last name of Montgomery, as does Emma Roberts' Madison on *Coven*.

▶ What we wish

Could these installments just be a set of creepy campfire tales told by a hyper-creative group? That's the clever idea posited by one Reddit user. We just like the visual of Jessica Lange making s'mores. Now, *that's* scary. ■

A Beginner's Guide to *AHS*

Can't keep the intertwined time-jumping wicked world of *AHS* straight? Here's what you need to know, in the simplest terms.

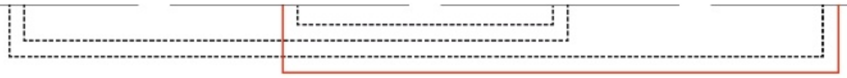
- - - - - POSSIBLY LINKED
—— DEFINITELY LINKED

SEASON 1 *Murder House*
SETTING Los Angeles
PRIMARY YEAR 2011

SEASON 2 *Asylum*
SETTING Rural Massachusetts
PRIMARY YEAR 1964

SEASON 3 *Coven*
SETTING New Orleans
PRIMARY YEAR 2013

SEASON 4 *Freak Show*
SETTING Jupiter, Fla.
PRIMARY YEAR 1952



MURDER HOUSE: ROBERT ZUCKERMAN/FX (2); *COVEN*, *FREAK SHOW*: MICHELE K. SHORT/FX (4); RABE: MICHAEL YARISH/FX; *ASYLUM*: MICHAEL BECKER/FX; PAULSON: FX

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BREAKING BIG

NAME

VANCE JOY

AGE 27

OCCUPATION

SINGER-SONGWRITER

WITH A HIT SINGLE—the strummy, propulsive anthem "Riptide," which spent five weeks atop the *Billboard* Alternative chart this fall—major festival gigs, and a North American headlining tour, Australian singer-songwriter Vance Joy was already set to finish out 2014 as one of the buzziest new-folk troubadours since Bon Iver. And that was *before* Taylor Swift (perhaps you've heard of her) tapped the former semiprofessional athlete born James Keough to open on her world tour kicking off May 20. "There hasn't been that kind of 'big' moment," says Keough, who played his first proper gig only two years ago. "It's been such a steady burn." Odds are that things are about to get a lot hotter. —ADAM MARKOVITZ

• SWIFT SUCCESS

Although Keough and Swift haven't hung out yet—or even spoken on the phone—they're already mutual fans. Swift's acoustic cover of "Riptide" went viral last month, and Keough is a longtime admirer. Her recent hit "Shake It Off," he says, "is just great songwriting."

• NAME GAME

Vance Joy isn't quite a Ziggy Stardust-style rock-god alias. Mostly, Keough says, he was just tired of people butchering his surname. (For the record, it rhymes with "neo.") "I was embarking on this adventure with music and I was keen to have a new name"—so he plucked one from a novel by the Man Booker Prize-winning writer Peter Carey.

• GOOD SPORT

Before he found his alter ego, Keough earned a law degree and played Australian football semiprofessionally. He didn't even share his musical ambitions with his teammates until the coach singled him out one night at an after-practice dinner: "He knew I could play and put me on the spot. He was like, 'Jimmy, bring your guitar and get in front of everyone.'"

• THE CATWOMAN'S MEOW

In a memorable "Riptide" line, Keough calls a paramour the "closest thing to Michelle Pfeiffer that you've ever seen." So how does a millennial end up crushing on an actress who was PEOPLE's Most Beautiful cover girl when he was a toddler? It came, he says, from a childhood obsession with Batman—including 1992's *Batman Returns*, in which Pfeiffer famously played Catwoman. "That scene where she loses her marbles and smashes up her little pretty pink apartment," he says, "and she's guzzling the milk and it's going everywhere—it's so good! For whatever reason, it just lodged in my mind."

EMMA MCINTYRE/GETTY IMAGES

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REFERENCES:
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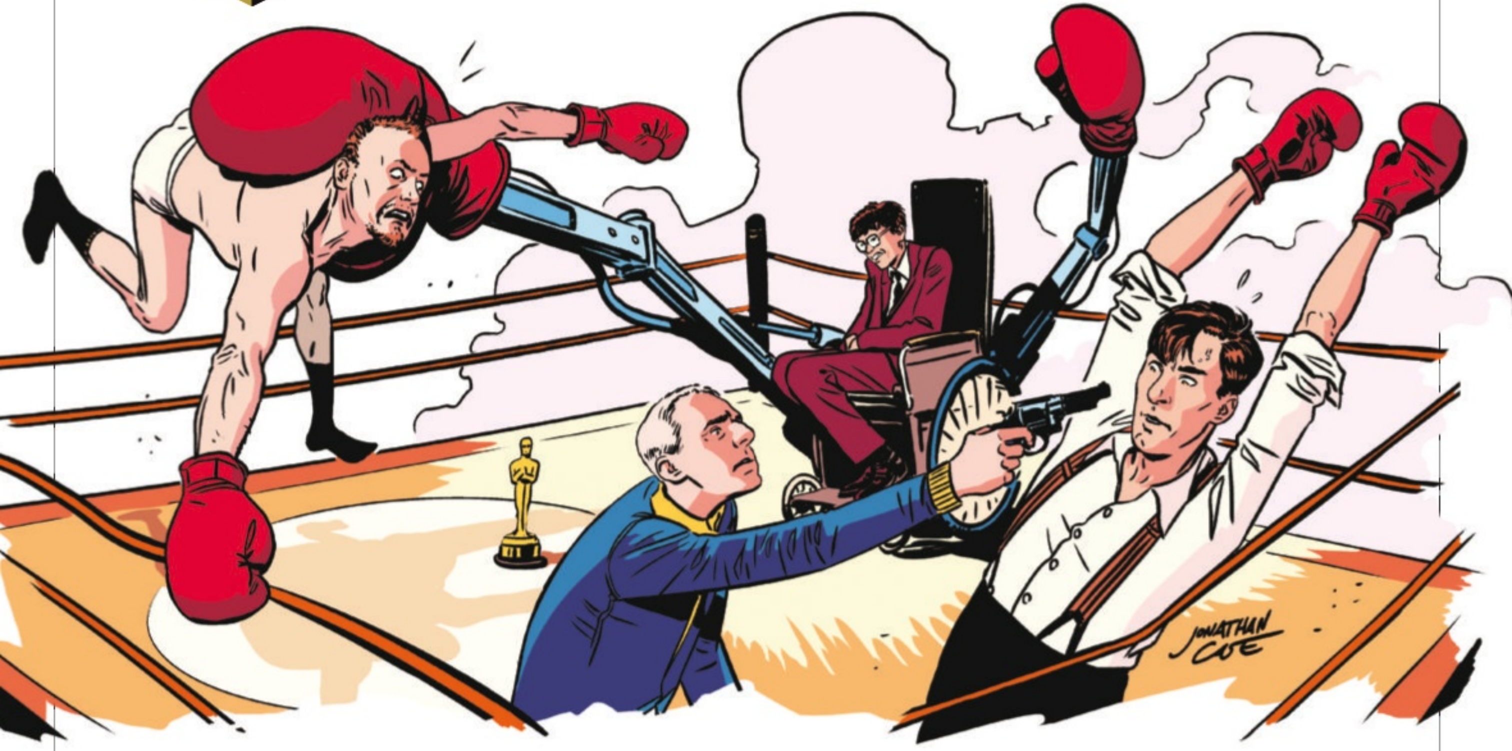
2015 PRIZE FIGHTER

BATTLE OF THE VIRGINS

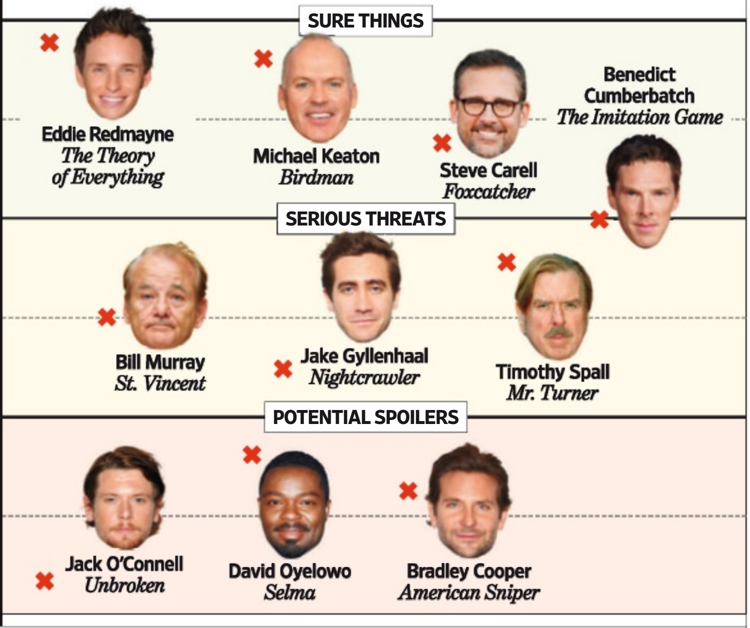
The Oscar bout for Best Actor has just begun, and for the only time since 1934, all the nominees could be first-timers. BY NICOLE SPERLING


JONATHAN CASE

IN ANOTHER YEAR, Timothy Spall would be a lock for an Oscar nomination. The longtime character actor (he played Wormtail in the Harry Potter films) shines in his leading role as the titular painter in *Mr. Turner*. Instead, he's duking it out in a bloody Best Actor brawl. With the exceptions of Bill Murray (*St. Vincent*), Jake Gyllenhaal (*Nightcrawler*), and potential spoiler Bradley Cooper (*American Sniper*), all the contenders this year are vying for their first nod. Leading the pack are Eddie Redmayne for his portrayal of Stephen Hawking in *The Theory of Everything* and Michael Keaton for his performance as a former superhero actor in *Birdman*. But they'll need to watch their blind sides for Steve Carell (*Foxcatcher*) and Benedict Cumberbatch (*The Imitation Game*). Still unseen are David Oyelowo's Martin Luther King Jr. in *Selma* and newbie Jack O'Connell's POW survivor in *Unbroken*. One thing's certain: No one's throwing in the towel. ■

THE CONTENDERS

HOW THE BEST ACTOR RACE LOOKS RIGHT NOW


SURE THINGS
✖ Eddie Redmayne *The Theory of Everything*
✖ Michael Keaton *Birdman*
✖ Steve Carell *Foxcatcher*
✖ Benedict Cumberbatch *The Imitation Game*
SERIOUS THREATS
✖ Bill Murray *St. Vincent*
✖ Jake Gyllenhaal *Nightcrawler*
✖ Timothy Spall *Mr. Turner*
POTENTIAL SPOILERS
✖ Jack O'Connell *Unbroken*
✖ David Oyelowo *Selma*
✖ Bradley Cooper *American Sniper*

FOR MORE **OSCAR PREDICTIONS** FROM NICOLE SPERLING, GO TO *EW.COM/PRIZEFIGHTER*

Logo by **MATT LEHMAN** Illustration by **JONATHAN CASE**

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First LOOK

Chappie, brought to life by Sharlto Copley's motion-capture performance; (below) Hugh Jackman

MOVIES

Artificial Intelligence Gets Real in *Chappie*

Leave it to *District 9* director Neill Blomkamp to find the humanity lurking inside a robot. The futurist filmmaker's sci-fi action-adventure *Chappie* (due March 6, 2015) follows an experimental humanoid—that would be Chappie—abducted by criminals (Yo-Landi Vi$$er and Ninja of the South African rave-rap act Die Antwoord) en route to an artificial-intelligence day of reckoning: Will Chappie's capacity to think and feel for himself lead to the next step in evolution? As such, expect whimsy edged with violent realism. Sharlto Copley (*Elysium*) portrays the kid-like robot, and a resplendently mulleted Hugh Jackman is a raging anti-AI emissary intent on transforming Chappie into scrap metal. —*Chris Lee*

Ben Mendelsohn and Kyle Chandler

TV

Netflix Draws The *Bloodline*

On *Bloodline*, Netflix's new psychological thriller–meets–family drama from the team behind *Damages*, the Rayburn clan of the Florida Keys must confront old issues when black-sheep brother Danny (Ben Mendelsohn) returns to town to face his siblings (Kyle Chandler, Norbert Leo Butz, and Linda Cardellini) and parents (Sam Shepard and Sissy Spacek). "What we learn very early on is that [he's] in some sort of extreme state," EP Daniel Zelman says. "At some point in the future, his life is going to be in the family's hands." Guess we'll find out if blood(line) is thicker than water. —*Natalie Abrams*

CHAPPIE: COURTESY OF COLUMBIA PICTURES; JACKMAN: STEPHANIE BLOMKAMP; *BLOODLINE*: SAEED ADYANI/NETFLIX

DARREN FRANICH
→SENIOR WRITER

CAN KEANU REEVES SAVE CINEMA?

His film *John Wick* is the latest in a string of badass genre flicks—call them New Action—giving movies a critical blood transfusion

MOST BIG-BUDGET action movies these days are just cartoons directed by bad animators. Somewhere between *The Matrix* and *The Bourne Identity*, the whole genre lost its brawl. You've seen one superhero defend his city from an airship armada, you've seen every superhero defend his city from an airship armada.

Then there's *John Wick*. Simple story, not-so-simple thrills. The story: Someone kills an assassin's dog, and the assassin (Keanu Reeves) wants vengeance. The thrills: The movie constructs action scenes with patience and delicacy, filming in steady shots that track the careful choreography of Reeves' punch-shoot rampages. *John Wick* was directed by a stuntman, and the movie ripples with the straightforward pleasure of watching bodies move on screen the way bodies used to move before greenscreen turned every movie into a *Who Framed Roger Rabbit* reboot.

They don't make 'em like that anymore. Except, suddenly, they do. *John Wick* (in theaters now) is the latest entry in a genre mini-renaissance—let's call it New Action: ultraviolent, often R-rated, with minimum backstory and maximum body count. 2012's *The Raid: Redemption* sent a squad of supercops (who all know martial arts) into a building filled with supercriminals (who all know martial arts). The same year brought *Dredd*, which took its *Die Hard*-trapped-in-a-building plot and dressed it up with garish neon scuzz, like *Blade Runner*'s punk-rock little brother.

These things used to be called B movies, but they're now drawing A-list talent. Steven Soderbergh's in the club: His underrated *Haywire* is what happens when one of our most experimental auteurs decides to experiment with punching Michael Fassbender in the face. And Liam Neeson has practically become his own New Action subgenre. *Taken* is *John Wick* in Paris, *Non-Stop* should've been *The Raid* on a plane.

It's possible to call these movies throwbacks, except they're throwing back to multiple eras at once. There's a bit of the ground-level grit of '70s action cinema: the bloody vengeance of *Death Wish*, the screeching wheels of *The French Connection*. But there's also a strong influence from '80s beefcake cinema, with its demi-fascist mass-murdering alpha males (see: the *Fast & Furious* franchise). Yet what makes New Action so revitalizing, and unexpected, is that it can minimize as well as it hyperbolizes. Witness the opening scene of contempo-hipster classic *Drive*, a car chase shot entirely from the inside of Ryan Gosling's getaway vehicle.

Cards on the table: I love all these movies. I think they can save cinema. Hollywood's wannabe saviors have been preaching a Big Spectacle gospel for years now. James Cameron and 3-D and *Avatar*; Peter Jackson and high frame rates and *The Hobbit*. All impressive, but what's been missing is the rush of the real.

If New Action is going to rescue movies, though, it's going to have to strap on some brass knuckles and batter a few more rules. These movies come on strong, but they're still playing it safe. The heroes never die, never make any real mistakes. There's a faint whiff of the miserable modern franchise about them: *John Wick* never does anything bold enough to close the door on *John Wick 2*. That's not a deal breaker, but it's a shame. The best action movies leave it all on the playing field. The best movies don't need to save the cool stuff for the sequel. ■

FRANICH: PHOTOGRAPH BY CHRISTOPHER BEYER

Illustration by **ALEXANDER WELLS**

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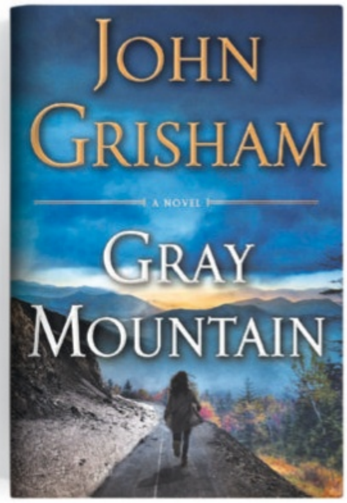
Chart Attack

Movies take a tumble, while John Grisham and *Thursday Night Football* reach new heights.

BY KAT WARD



123K

NUMBER OF COPIES JOHN GRISHAM'S *GRAY MOUNTAIN* SOLD IN ITS FIRST WEEK

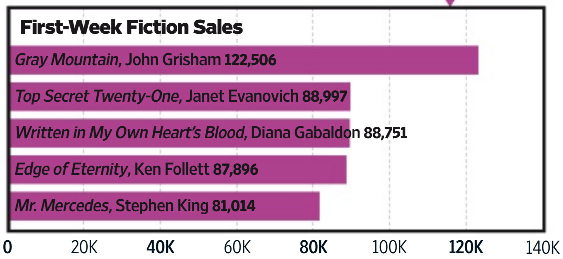
TOP HARDCOVER FICTION

WEEK ENDING OCT. 26

1. **Gray Mountain** JOHN GRISHAM
2. **Leaving Time** JODI PICOULT
3. **All the Light We Cannot See** ANTHONY DOERR
4. **Lila** MARILYNNE ROBINSON
5. **Edge of Eternity** KEN FOLLETT
6. **Colorless Tsukuru Tazaki and His Years of Pilgrimage** HARUKI MURAKAMI
7. **Blue Horses: Poems** MARY OLIVER
8. **Some Luck** JANE SMILEY
9. **The Children Act** IAN McEWAN
10. **The Goldfinch** DONNA TARTT

SOURCE: AMERICAN BOOKSELLERS ASSOCIATION; RANKINGS ACCORDING TO THE INDIE BESTSELLER LIST, BASED ON SALES IN INDEPENDENT BOOKSTORES NATIONWIDE

▲ Gray Mountain had the best-selling first week for adult fiction in 2014 so far. Here's how some of the year's other big releases compare.



TOP HARDCOVER NONFICTION

WEEK ENDING OCT. 26

1. **Not That Kind of Girl** LENA DUNHAM
2. **Killing Patton** BILL O'REILLY & MARTIN DUGARD
3. **Being Mortal** ATUL GAWANDE
4. **The Innovators** WALTER ISAACSON
5. **Plenty More** YOTAM OTTOLENGHI
6. **Everything I Need to Know I Learned From a Little Golden Book** DIANE MULDROW
7. **What If?** RANDALL MUNROE
8. **Rebel Yell** S.C. GWYNNE
9. **Choose Your Own Autobiography** NEIL PATRICK HARRIS
10. **How Google Works** ERIC SCHMIDT & JONATHAN ROSENBERG

SOURCE: AMERICAN BOOKSELLERS ASSOCIATION; RANKINGS ACCORDING TO THE INDIE BESTSELLER LIST, BASED ON SALES IN INDEPENDENT BOOKSTORES NATIONWIDE

TOP ALBUMS

WEEK ENDING OCT. 27

1. **1989** TAYLOR SWIFT
2. **Under Pressure** LOGIC
3. **Paperwork** T.I.
4. **.5: The Gray Chapter** SLIPKNOT
5. **Anything Goes** FLORIDA GEORGIA LINE
6. **Hozier** HOZIER
7. **Old Boots, New Dirt** JASON ALDEAN
8. **That's Christmas to Me** PENTATONIX
9. **In the Lonely Hour** SAM SMITH
10. **Nostalgia** ANNIE LENNOX

SOURCE: ITUNES

▲ 1989 is projected to sell 1.3M copies, making it 2014's first album to break 1M.

TOP SONGS

WEEK ENDING OCT. 27

1. **All About That Bass** MEGHAN TRAINOR
2. **Take Me to Church** HOZIER
3. **Animals** MAROON 5
4. **Welcome to New York** TAYLOR SWIFT
5. **Habits (Stay High)** TOVE LO
6. **Trumpets** JASON DERULO
7. **Bang Bang** JESSIE J, ARIANA GRANDE, NICKI MINAJ
8. **Fireball** PITBULL
9. **Centuries** FALL OUT BOY
10. **Baby Don't Lie** GWEN STEFANI

SOURCE: ITUNES

TOP MOVIES

OCT. 31–NOV. 2

1. **Ouija** $10.7*
2. **Nightcrawler** $10.4
3. **Fury** $8.8
4. **Gone Girl** $8.5
5. **The Book of Life** $8.2
6. **John Wick** $8
7. **St. Vincent** $7.2
8. **Alexander and the Terrible, Horrible, No Good, Very Bad Day** $6.6
9. **The Judge** $3.4
10. **Dracula Untold** $3

SOURCE: BOX OFFICE MOJO; *DOMESTIC GROSS IN MILLIONS

▲ At an estimated $94.8M, this weekend's box office was the lowest-drawing haul since Sept. 12.

TOP VIDEOGAMES

WEEK ENDING OCT. 18*

1. **The Evil Within**
2. **NBA 2K15**
3. **Borderlands: The Pre-Sequel**
4. **Super Smash Bros. 3DS**
5. **Destiny**
6. **Minecraft**
7. **Middle-earth: Shadow of Mordor**
8. **Skylanders: Trap Team**
9. **Madden NFL 15**
10. **Driveclub**

SOURCE: VGCHARTZ; *ACROSS ALL PLATFORMS

TOP BROADCAST-TV SHOWS

WEEK ENDING OCT. 26

1. **Thursday Night Football** CBS
2. **Sunday Night Football** NBC
3. **NCIS** CBS
4. **NCIS: New Orleans** CBS
5. **The Big Bang Theory** CBS
6. **60 Minutes** CBS
7. **MLB World Series** FOX
8. **Dancing With the Stars** ABC
9. **The Voice** NBC
10. **Madam Secretary** CBS

SOURCE: NIELSEN

▲ With 20.2M viewers, Thursday Night Football beat the Sunday game for the first time this season.

NIGHTCRAWLER: CHUCK ZLOTNICK; PEYTON MANNING: JIM ROGASH/GETTY IMAGES

BINGE!

John Hughes

THIRTY YEARS AGO HIS FIRST MOVIE HIT THEATERS. FOR MILLIONS OF US, IT WAS LOVE AT FIRST SIGHT.

By Anthony Breznican

John Hughes (in chair) and *The Breakfast Club*'s (clockwise from top left) Judd Nelson, Molly Ringwald, Emilio Estevez, Ally Sheedy, and Anthony Michael Hall in 1985. "I think I was able to get at something immutable, and I'm proud that it has lasted," the director said in 1999 of his seminal tale of high schoolers in detention.

"YOU COULDN'T IGNORE ME IF YOU TRIED." Those immortal words sneered by Judd Nelson in *The Breakfast Club* sum up the legacy of the man who wrote them, John Hughes. The writer-director-producer (who died of a heart attack five years ago at age 59) is best remembered for his movies about teenagers, a genre that doesn't typically age well. But his films endure because he tapped into the truths that stay the same from one generation to the next, even if the fashions and hairstyles may not.

This year marks the 30th anniversary of Hughes' directing debut,

MPTV

BINGE!

John Hughes

Sixteen Candles, the story of a lovelorn high schooler whose birthday turns into a train wreck. It made Molly Ringwald a star and established Hughes, already the hot-property screenwriter of *National Lampoon's Vacation* and *Mr. Mom*, as a filmmaker in his own right. Through his clear-eyed view of the tear-streaked younger years, he found the humor *and* the heart.

Eventually Hughes moved beyond coming-of-age films, but he never strayed far from family life. *Planes, Trains & Automobiles*, *She's Having a Baby*, *Uncle Buck*, and even *Home Alone* always aimed to hit us where we live. Not all were classics (although maybe *somebody* out there loves *Dutch*), but that's a side effect of being so prolific.

Following the 1994 death of his friend and frequent collaborator John Candy, a devastated Hughes retired from Hollywood and moved his family back to his hometown of Chicago. After two decades of prodigious output, Hughes finally heeded the themes of his movies: Don't live for work, prioritize the people you love, and make the most of the moment.

Now the teenagers of the teenagers who flocked to his films in the '80s are discovering Hughes and falling in love with him themselves. His work feels as vital as ever. We just can't ignore John Hughes. Not that we're trying.

JOHN HUGHES, AUTHOR

Hughes based his script for ↑ **National Lampoon's Vacation** on "Vacation '58," a short story he wrote for *National Lampoon* magazine in 1979. Some of the movie's most memorable elements—the hick cousins, the dog tied to the bumper, the deceased aunt strapped to the roof—originated in his story. The main differences? "Vacation '58" takes place in the Eisenhower era, and the family isn't heading to fictional Walley World. They're bound for Disneyland. The first line: "If Dad hadn't shot Walt Disney in the leg, it would have been our best vacation ever!"

THE ESSENTIAL JOHN HUGHES

NATIONAL LAMPOON'S VACATION (1983)
Writer

In this road-trip saga, a bumbling dad (Chevy Chase) is willing to go through hell for a decent holiday with his family. His fatal mistake? Trying way too hard. "Moose out front shoulda toldja." A I

MR. MOM (1983)
Writer

Another classic fatherhood tale. The Michael Keaton comedy taught us *never* to feed chili to a baby. It also took on a reversal of traditional household gender roles, which was still a pretty novel concept then. A I

SIXTEEN CANDLES (1984)
Writer, director

A Reagan-era Cinderella story, except instead of wicked stepsisters and a fairy godmother, Molly Ringwald's awkward birthday girl has to contend with a cringeworthy, clueless family and Long Duk Dong. A I

PRETTY IN PINK (1986)
Writer, producer

A girl (Ringwald) from the wrong side of the tracks is wooed by a richie (Andrew McCarthy) and adored by her eccentric BFF (Jon Cryer). James Spader is brilliantly skeevy as a villain in Sonny Crockett suits. A I

PLANES, TRAINS & AUTOMOBILES (1987)
Writer, director, producer

On Thanksgiving, Steve Martin's uptight dad endures a cross-country nightmare with a lovable lunk (John Candy). Few movies make you cry so hard after making you laugh so much. A I N

SOME KIND OF WONDERFUL (1987) *Writer, producer*

Another earnest romance through the prism of class struggle. A sensitive art nerd (Eric Stoltz) pines for the popular hottie (Lea Thompson) while his tomboy best friend (Mary Stuart Masterson) drums away her pain. A I

THE QUOTABLE HUGHES

Few filmmakers were as adept at crafting lines that became instant classics.

"HIS NAME IS BLANE? OH! THAT'S A MAJOR APPLIANCE, THAT'S NOT A NAME!"
—Jon Cryer
Pretty in Pink

"SO IT'S *SORTA* SOCIAL. DEMENTED AND SAD, BUT SOCIAL."
—Judd Nelson
The Breakfast Club

"I'M BUCK MELANOMA, MOLEY RUSSELL'S WART."
—John Candy
Uncle Buck

"CAN I BORROW YOUR UNDERPANTS FOR 10 MINUTES?"
—Anthony Michael Hall
Sixteen Candles

"LIFE MOVES PRETTY FAST. IF YOU DON'T STOP AND LOOK AROUND ONCE IN A WHILE, YOU COULD MISS IT."
—Matthew Broderick
Ferris Bueller's Day Off

HUGHES, CHASE, CANDY, BRODERICK, RINGWALD: EVERETT COLLECTION (5); *NATIONAL LAMPOON'S VACATION, MR. MOM, PLANES, TRAINS & AUTOMOBILES*: PHOTOFEST (3); *SIXTEEN CANDLES*: UNIVERSAL/PHOTOFEST; *PRETTY IN PINK*: MPTV; *SOME KIND OF WONDERFUL*: THE KOBAL COLLECTION/PARAMOUNT; CRYER: PARAMOUNT PICTURES/PHOTOFEST

“One of the great wonders of that age is that your emotions are so open and raw. That’s why I stuck around that genre for so long.” —Hughes on his affinity for making movies about teenagers

KEY **A** = Amazon Instant Video **I** = iTunes **N** = Netflix streaming

THE BREAKFAST CLUB (1985)
Writer, director, producer

One of the best movies about friendship ever made. Hughes took a group of high school stereotypes—the jock, the geek, the rich girl, the weirdo, and the delinquent—and revealed the idiosyncratic soul in each. **A I N**

WEIRD SCIENCE (1985)
Writer, director

Two dweebs (Ilan Mitchell-Smith and Anthony Michael Hall) create the ideal woman (Kelly LeBrock) with magic, computers, and hormonal fantasy. Her attraction to them? “It’s purely sexual,” she purrs. **A I**

FERRIS BUELLER’S DAY OFF (1986) *Writer, director, producer*

Ferris is selfish, scheming, and so charismatic we wish Matthew Broderick’s hooky-playing hero would take us along for the ride. Let’s face it, most of us are Camerons: inert and scared. **A I N**

SHE’S HAVING A BABY (1988)
Writer, director, producer

As his audience matured, Hughes shifted his attention away from being a kid to having one with this touching Elizabeth McGovern/Kevin Bacon dramedy. Perfect use of Kate Bush’s “This Woman’s Work.” **A I**

UNCLE BUCK (1989)
Writer, director, producer

The comedy about a slovenly, crass uncle (Candy, genius as always) pressed into service as a long-term babysitter counts as another of Hughes’ coming-of-age stories—only this time it’s an adult man who never grew up. **A I**

HOME ALONE (1990)
Writer, producer

Love it or loathe it, the slapsticky, kid-friendly comedy is Hughes’ biggest commercial hit. It transformed Macaulay Culkin (who’d appeared in *Uncle Buck*) into a nationwide phenom via his one-man Tom and Jerry routine. **A I**

MEET EDMOND DANTÈS

The Count of Monte Cristo
Alexandre Dumas

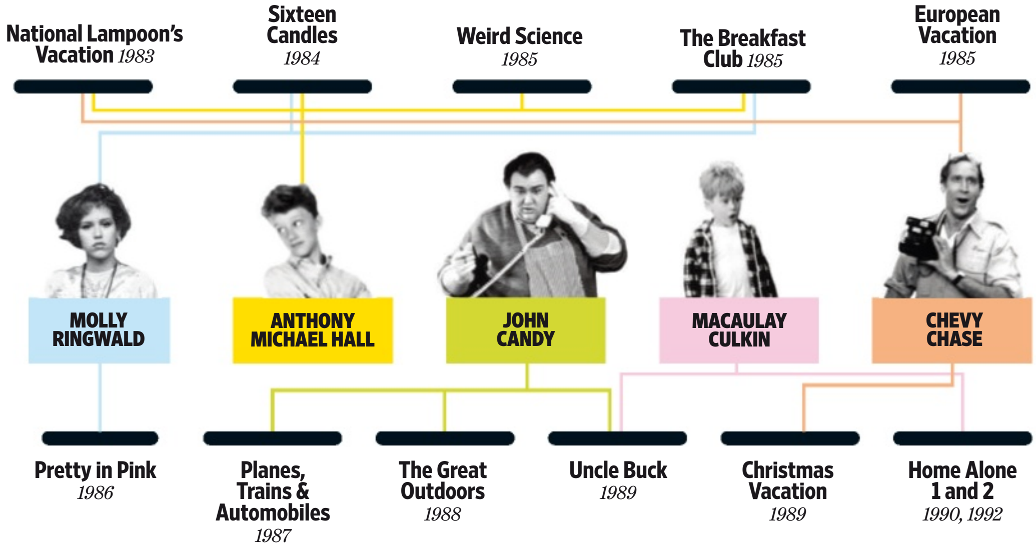
Edmond Dantès is the hero of Alexandre Dumas’ 1844 novel *The Count of Monte Cristo*, but it was also Hughes’ latter-career pen name. The press-averse Hughes never explained why, but considering he debuted the moniker with 1992’s dog of a comedy *Beethoven*, we’d wager he used it for moments that were perhaps not his proudest. See also: 2002’s *Maid in Manhattan* and 2008’s *Drillbit Taylor*.

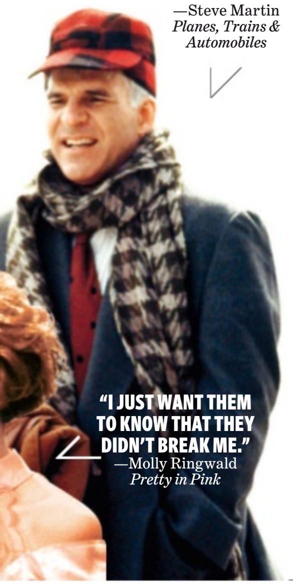
SOUNDTRACK MASTER

A passionate music fan, Hughes meticulously curated his soundtracks with tunes from new-wave and indie-rock bands including the Psychedelic Furs and Orchestral Manoeuvres in the Dark, both featured in *Pretty in Pink*. Hughes helped these lesser-known groups gain exposure, none more so than ↓Simple Minds, whose “Don’t You (Forget About Me)” from *The Breakfast Club* became a generational anthem—and a No. 1 hit. “That’s probably the coolest thing for me,” Hughes once said. “I would rather have been a musician than anything else, so I sort of had a vicarious hit.”

THE HUGHES UNIVERSE

The guy liked to play favorites, working with his go-to muses (including Molly Ringwald and John Candy) again and again.


National Lampoon’s Vacation 1983
Sixteen Candles 1984
Weird Science 1985
The Breakfast Club 1985
European Vacation 1985
MOLLY RINGWALD
ANTHONY MICHAEL HALL
JOHN CANDY
MACAULAY CULKIN
CHEVY CHASE
Pretty in Pink 1986
Planes, Trains & Automobiles 1987
The Great Outdoors 1988
Uncle Buck 1989
Christmas Vacation 1989
Home Alone 1 and 2 1990, 1992



“THOSE AREN’T PILLOWS!”
—Steve Martin
Planes, Trains & Automobiles

“I JUST WANT THEM TO KNOW THAT THEY DIDN’T BREAK ME.”
—Molly Ringwald
Pretty in Pink

HUGHES, RINGWALD, AND HALL: LINDA MATLOW/REX FEATURE/REX USA; *THE BREAKFAST CLUB, SHE’S HAVING A BABY, HOME ALONE*: PHOTOFEST (4); *WEIRD SCIENCE, FERRIS BUELLER’S DAY OFF*, MARTIN, HALL, CULKIN, CHASE: EVERETT COLLECTION (6); *UNCLE BUCK*: MPTV (2); SIMPLE MINDS: PETER NOBLE/REDFERNS; RINGWALD: PARAMOUNT/EVERETT COLLECTION

Jack Nicholson and Anjelica Huston at the Oscars in 1976

© JIM MCHUGH/SYGMA/CORBIS

AN AFFAIR TO REMEMBER

In her new memoir, *Watch Me*, **Anjelica Huston** reveals painful truths about her 17-year relationship with **Jack Nicholson**. Here, in an intimate conversation about her life and career, she explains why.

BY KEITH STASKIEWICZ

ANJELICA HUSTON
WATCH ME
A MEMOIR

T

THE CASA DEL MAR HOTEL IN SANTA Monica houses memories down to its grouting. Opened in the 1920s, it was a social hub for the flashbulb-dizzy elite of early Hollywood, then, during WWII, served as a military retreat where U.S. Navy men could disport and recuperate amid the pools and sands. Later, the building headquartered the rehab clinic–turned–deranged cult Synanon, whose leader was eventually arrested for conspiring to put a four-and-a-half-foot rattlesnake in a lawyer's mailbox. This is the location Anjelica Huston has picked for our interview today. "I have a thing for places," she says. "My memories are mostly tied to spaces and rooms." Like these rooms, the 63-year-old actress has a lot of stories to tell.

PRIZZI'S HONOR: 20TH CENTURY FOX/EVERETT COLLECTION; *THE WITCHES*: EVERETT COLLECTION

Huston's new memoir, *Watch Me*, will appear in stores this week. Written at the intersection of Memory Lane and Hollywood Boulevard, the book is stuffed with clear-eyed recollections of the film and fashion worlds from a born-and-bred member of Tinseltown aristocracy. If anyone understands those circles, it's Huston, who wears her celebrity like a favorite coat, evincing a lived-in glamour that can make even George Clooney look like a parvenu. Huston has swum in this fishbowl ever since she first became a model in the late '60s. That's where *Watch Me* picks up, giving the goods on her storied career and a personal life that features an all-star cast in which even the extras end up being people like Helmut Newton and Hunter S. Thompson. This is Huston's second memoir, following last year's *A Story Lately Told*, which revisited her childhood.

"I split it into two books because it felt very distinctly like two separate lives," says Huston. "Before and after, perhaps." In *Watch Me*, the still waters of her Edenic early days in Ireland turn turbulent as she begins her life as a public figure. Many celebrity memoirs are like bags of potato chips—mostly air and a little bit of salty stuff—but Huston wanted to avoid the anodyne politesse or, worse, self-delusion that can make for boring reading. "It doesn't necessarily have to be a confessional, but it does require a certain amount of looking inward," she says. "If you're gonna write a memoir, you have to talk about yourself. You have to talk about your feelings and you have to talk about who you are. Otherwise don't do it; it's a waste of paper. The trees could have lived." She wrote much of the material for her books in New York while filming the TV series *Smash*, churning out the manuscript longhand with a lucky No. 2 pencil and yellow foolscap paper, a suggestion from Lauren Bacall.

> **"HE COULD SIGN HIS NAME 'YOUR JACK,' AND WELL, THAT'S ONE THING HE NEVER WAS."** —ANJELICA HUSTON ON JACK NICHOLSON

Huston doesn't shy away from grappling with the big themes and transitions in her life, including her on-and-off relationship with Jack Nicholson; an alleged attack by then boyfriend Ryan O'Neal ("He turned on me, grabbed me by the hair and hit me in the forehead with the top of his skull," she writes); her inadvertent discovery of Roman Polanski's notorious rape; and the deaths of her father, director John Huston, in 1987, and her husband, Robert Graham, in 2008. The process of writing and promoting

(Clockwise from top left) Huston and Nicholson in 1985's *Prizzi's Honor*; with Ben Stiller, Danny Glover, and Gwyneth Paltrow in 2001's *The Royal Tenenbaums*; with Raul Julia in 1991's *The Addams Family*; in 1986 with her Oscar for *Prizzi's Honor*; in 1990's *The Witches*

THE ROYAL TENENBAUMS: JAMES HAMILTON; WITH HER OSCAR: SNAP/REX USA; *THE ADDAMS FAMILY*: © PARAMOUNT/EVERETT COLLECTION

her memoirs has put Huston in a rearview mood, and she discusses her life's narrative with a certain detached honesty, especially when talking about the men who cast their shadows on it. "Most of the men that I was with were considerably older than I was, and I think I was not *not* under the influence of my father and chasing that man, who was always kind of slightly out of reach," Huston says, smiling wryly. "Little girls are always in love with their fathers. It's a big thing."

Her 17 nonconsecutive (and nonmonogamous) years with Nicholson form the spine for the first half of the book. Huston found the act of writing about the relationship helped her come to terms with it, particularly Nicholson's allergy to exclusivity. "Writing about it was very much the experience of being with Jack," she says. "That kind of faint uncertainty of somebody who has an interior life that they're not necessarily gonna share with you. He could sign his name 'Your Jack,' and well, that's one thing he never was. But that doesn't stop one from loving somebody; it just makes it a different kind of negotiation. You can have a hard time with somebody and say, 'That's it,' but you have to be able to leave the room, and I was never able to do that."

Despite her formidable legacy, Huston's acting career was hardly a foregone conclusion. "I was kind of fatalistic about it," she says. "I didn't quite know how it was going to happen, because to all intents and purposes I wasn't good-looking enough to be in the movies. But I was determined that even if I couldn't be Brigitte Bardot beautiful or Sophia Loren beautiful, I was gonna be something. I was gonna look like something."

Determined to avoid the whiff of nepotism, Huston waited seven years after an embarrassing performance in her father's period romance *A Walk With Love and Death* before taking another role. "I wanted it to come because of me," she says. "I didn't want it to come because of my dad or my boyfriend or who I was with." Less than a decade later, she was the sole person to take home an Oscar for *Prizzi's Honor* despite the fact that both her father and Nicholson had been nominated. That helped put any lingering self-doubt to bed. "It's a really good instant remedy for ego fortification," Huston says. "They should give it to dying people; it works wonders."

In subsequent years she gave diverse performances as a Joycean heroine in *The Dead*, a murdered mistress in *Crimes and Misdemeanors*, a platinum-wigged eater of her young in *The Grifters*, morbid madam Morticia Addams in *The Addams Family*, and a trio of supporting characters in films by Wes Anderson. "I think my main objective was to work with really good directors because, just like fashion photography, you have that much better chance of getting good pictures," she says. Most recently, Huston completed filming on the horror-comedy *The Master Cleanse*, and she'll start preparing for her Broadway debut in *Love Letters* once she's finished her book tour. Earlier this year, she sold the Venice Beach apartment she shared with her late husband, which further spurred her retrospection.

But on to the next chapter, she says. Though Huston won't rule out another book, she isn't ready to put a No. 2 pencil to a third memoir just yet. "Maybe," she says, "but I think I'll have to live it first." ■

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ENTERTAINMENT WEEKLY *PRESENTS*

REUNIONS

2014

Lacey Chabert, Lindsay Lohan, Tina Fey, Rachel McAdams, *and* Amanda Seyfried *of*

Mean Girls

[*PHOTOGRAPH BY*]
RUVEN AFANADOR

FEATURING

MEAN GIRLS
Photographs by
RUVEN AFANADOR
P. 38

THE FABULOUS BAKER BOYS
Photographs by
ROBERT TRACHTENBERG
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GHOSTBUSTERS
Photographs by
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NAPOLEON DYNAMITE
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GEOFFREY BERLINER & MATTHEW SALACUSE
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SPORTS NIGHT
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ERIC RAY DAVIDSON
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MONTY PYTHON
Photographs by
ANDY GOTTS
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AMANDA SEYFRIED, LACEY CHABERT, AND RACHEL McADAMS
PHOTOGRAPHED ON SEPT. 6, 2014, IN TORONTO

TINA FEY AND LINDSAY LOHAN
PHOTOGRAPHED ON AUG. 15, 2014, IN NEW YORK CITY

2004

Mean Girls

[*BY*] **TIM STACK**

[*PHOTOGRAPHS BY*] **RUVEN AFANADOR**

ONE SURE SIGN of a film's legacy: Does it inspire its own holiday? If you happened to be anywhere near the Internet on Oct. 3, you probably noticed an outpouring of nostalgia for 2004's *Mean Girls*. The reason? A throwaway line uttered by Lindsay Lohan's Cady: "It's October 3rd." That may seem a pretty slim thread to hang an entire day on, but it's indicative of the fervent fan base for this new-classic teen comedy. Written by Tina Fey and directed by Mark Waters (*Vampire Academy*), *Mean Girls* stars Lohan as a high school student at a new school who infiltrates the Plastics, a group of nasty popular girls led by queen bee Regina (Rachel McAdams) and her underlings: insecure Gretchen (Lacey Chabert) and dumb-as-a-stump Karen (Amanda Seyfried). The film became a surprise sleeper hit, earning $129 million worldwide and gaining an even bigger following on DVD. In the decade since, *Mean Girls* has joined *Clueless* and *Sixteen Candles* in the teen-comedy canon. For its 10th anniversary, EW invited the female leads to our own little pep rally, where they talked about their memories, behind-the-scenes magic, and what they think their characters would be doing now.

THE BEGINNING

In 2002 Fey was writing for and starring on Saturday Night Live *when she discovered author Rosalind Wiseman and her nonfiction book* Queen Bees & Wannabes, *about teen-girl behavior. She thought it would be a natural for a comedic film and mentioned it to her boss, Lorne Michaels, who eventually became an executive producer.*

TINA FEY Ms. Norbury When I first pitched it to Lorne, I was thinking I'd like to write a movie about what they call "relational aggression" among girls. He was like, "Okay, but could they also still have cool cars and cool clothes?" and I was like, "Oh, for sure!"

THE CASTING

Fey planned to star as teacher Ms. Norbury. But finding the right actresses to play the titular mean girls proved to be more difficult.

LINDSAY LOHAN Cady Heron I had finished *Freaky Friday* not long before with Mark Waters. I had gone to Toronto and I was doing *Confessions of a Teenage Drama Queen*. Mark came out to scout locations for *Mean Girls* and came to see me at my hotel and said, "Do you wanna do this movie?" I wanted to play Regina. I had just played—in *Confessions* and *Freaky*—not the cool girl in school. I was still 17 years old and

I wanted to be the cool girl on set. So I had a war with him, and he goes, “No, Cady is the heroine, and that’s who you are.” Then I sat in all the auditions. Amanda auditioned to play Regina as well. It ended up being Rachel, and she’s wonderful.

RACHEL McADAMS Regina George Originally, I auditioned for Cady. Everyone was flipped around a little bit. I loved Regina—she seemed so deliciously wicked and borderline evil. I was quite a bit older at the time—I was, like, 24 or 25. Mark said, “I see Cady a little bit younger, but I think it makes sense if Regina kind of grew up a little too fast.”

FEY At some point I was like, “Oh, should Lindsay be Regina?” And then Mark and Lorne had the good sense to say, “No, she gets to turn into Regina.” You work backward from that and you cast her as Cady, knowing she could get to that point of being Regina, but you let her be the innocent side, too.

LACEY CHABERT Gretchen Wieners I thought I was really wrong for Gretchen. The character description physically was very different from me. It was supposed to be really gangly. I loved how insecure she was. For me, the comedy came in her trying so desperately to please everyone and fit in and having no clue of her own identity.

AMANDA SEYFRIED Karen Smith Mark Waters was like, “You have something I want. Let’s see if you work for Karen.” He was so amazing. He saw comedic timing I didn’t see, and thank God for that. You only get so many breaks in your life. I just wanted to be in the movie. To be asked to play Karen, I was like, “Great! Whatever!”

THE PRODUCTION

The film was shot in 2003, with Toronto standing in for Evanston, Ill. The cast was filled out by Lizzy Caplan as surly Janis Ian, Daniel Franzese as sassy sidekick Damian Leigh, Amy Poehler as Regina’s inappropriate mother, and Tim Meadows as the school’s frustrated principal. Mean Girls *was the first major movie for some of them, leading to a lot of on-set bonding.*

FEY We all stayed in the same hotel. The fire alarm would go off pretty much every night at some point—it was just a flaw of the hotel. At the time I was coming back and forth from *SNL* a lot from New York. I don’t remember if I was weird about flying or if it was the timing, but sometimes I would go do *SNL*, then I would get in a Winnebago at two in the morning and be driven to Toronto. It’s so stupid.

SEYFRIED I had just graduated high school! It was terrifying. I don’t know what I would have done without Lacey Chabert. She was my angel. She took me in, and we’d hang out in her trailer and listen to Dido.

CHABERT Amanda and I became very close very quickly. It was a very special time. I turned 21 while we were filming in the mall. The crew gave me a cake, and the entire mall sang “Happy Birthday” to me. I made this huge feast for Canadian Thanksgiving and invited everyone over.

SEYFRIED Lacey taught me how to make pecan pie. She made my experience so magical and so safe for me.

FEY I remember 17-year-old Lindsay was on a mission to find pink Uggs. That was, like, what she was working on. And there was one day where she tried to explain to Amy and me her beef with Hilary Duff, but we couldn’t crack it. But we were pretending we could follow it.

LOHAN I had been online trying to get pink Uggs because I had a pink pleated skirt in the scene where I fall into the garbage

FROM FAR LEFT

Fey; Chabert, McAdams, Lohan, and Seyfried

can. I was like, “I need pink Uggs!” I mean, I was rhinestoning my phone at the time with Swarovski crystals. [*Laughs*] So it was somewhat Method.

SEYFRIED One of my favorite scenes was when the little Chihuahua is biting the nipples off Amy Poehler. It was so fun.

McADAMS They, like, pinned a piece of a cocktail wiener into her bra. I thought this dog was going to tear her apart. It was very effective. She was such a pro through it. She’s trying to do her lines and being so professional, and this dog is chomping on her fake boob. I’ll never forget that.

THE LEGACY

Mean Girls opened on April 30, 2004, and became a word-of-mouth phenom. It’s one of the most widely quoted movies of recent years.

FEY At the time we did want to start the conversation about the sequel, and for whatever reason I was like, “No!!! *We* shouldn’t do that!” Now I look back and I’m like, “Why?” But now, no—it’s too late now.

McADAMS I was staying at a bed-and-breakfast recently in the-middle-of-nowhere Ireland. And one of the owners’ granddaughters came up to me, and she gave me a piece of pink paper and she goes, “Can you write down just a few of your favorite *Mean Girls* quotes?” It was so sweet. I couldn’t think of any of them! It’s been 10 years! So I said, “Well, what are your favorites?” So she literally fed me all these lines, like “Is butter a carb?”

FEY I tried to use real names in writing because it’s just easier. My older brother’s good friend is Glenn Cocco. He’s a film editor in Los Angeles, and I imagine it’s a pain in the butt for him. Someone said to me you could buy a shirt at Target that says “You go, Glenn Cocco!” That was unexpected.

LOHAN I was leaving the playhouse the other day. [*Lohan is starring in a revival of* Speed-the-Plow *in London’s West End.*] These kids were outside, and someone said, “Do you know what day it is?” and someone said, “It’s October 3rd!” I was like, “What? I don’t understand!” I didn’t know what they meant. Then I realized it! [*Laughs*]

CHABERT My new nephew was born on October 3rd. My brother came home from work and goes, “Everyone at work keeps going, ‘Oh, your baby is so lucky! Your baby is born on *Mean Girls* Day!’ ” He goes, “What is that? Can you explain that to me?”

LOHAN Mariah Carey and I have the same makeup artist. Whenever I see her, she does always say, “On Wednesdays, I wear pink.” She loves that movie.

FROM LEFT

Fey and Lohan on Aug. 15, 2014; McAdams, Chabert, and Seyfried in *Mean Girls*

THE FUTURE

EW asked each of the Plastics where they think their characters would be now, 10 years later.

SEYFRIED Karen would manage or own a store that sells really cool dog attire, like Swarovski dog collars and Halloween costumes for animals. She’s probably really focused.

LOHAN Cady’s with Oprah in Africa working at children’s schools with a family, teaching girls to be nice to each other.

CHABERT Gretchen is probably running the Toaster Strudel empire. She is probably married and has, like, seven babies right now. She and Jason worked it out. She has very big curly hair.

McADAMS Regina is a Real Housewife. She’d have too much time on her hands, for sure. She’s probably found all her other Reginas. ■

UPDATE

THE Mean Girls CAST

LACEY CHABERT
The 32-year-old is appearing in the new film *Christian Mingle*, a romantic comedy based on the online dating site of the same name.

TINA FEY
In 2015 Fey, 44, will reteam with *Mean Girls* costar—and partner in crime—Amy Poehler for Golden Globes hosting duties in January and then in December’s big-screen comedy *The Nest*, in which they play sisters who return to their parents’ home to throw one last party.

LINDSAY LOHAN
The actress, 28, is living in London while starring in a West End revival of David Mamet’s *Speed-the-Plow*.

RACHEL McADAMS
Rumored to be in contention for one of the leads in *True Detective*’s second season, McAdams, 35, will appear in Cameron Crowe’s as-yet-untitled May comedy with Bradley Cooper and Emma Stone.

AMANDA SEYFRIED
The actress, 28, stars in the upcoming indie *While We’re Young* alongside Naomi Watts, Ben Stiller, and Adam Driver, and opposite pop culture’s most profane stuffed animal in Seth MacFarlane’s *Ted 2*.

BEAU BRIDGES, JEFF BRIDGES, AND MICHELLE PFEIFFER
PHOTOGRAPHED AT THE CECADA RESTAURANT ON OCT. 24, 2014, IN LOS ANGELES

1989

THE Fabulous Baker Boys

[*BY*] **ANTHONY BREZNICAN** [*PHOTOGRAPHS BY*] **ROBERT TRACHTENBERG**

SNAP CHAT

Jeff Bridges shoots behind-the-scenes photos

FROM TOP

The Bridges brothers; Pfeiffer prepares to sing "Makin' Whoopee" at the Biltmore Hotel in downtown L.A.; Beau Bridges, director Steve Kloves, and Pfeiffer

TRUTH IS LIKE A GOOD JAZZ SONG: A different version emerges from everyone who performs it. So when you start reminiscing with the stars of *The Fabulous Baker Boys* 25 years later, a kind of three-part harmony takes shape. Everyone hits a different note, but somehow they're still in sync. "We get all mixed up. We have different versions," Jeff Bridges says. "But when we talk, we hash it out."

Baker Boys, which earned four Oscar nominations, is the only film that teamed Bridges with his brother Beau, costarring as piano-dueling siblings Jack and Frank Baker, who've hit hard times on the lounge circuit. Together, they decide that a sexy female singer could bring new vitality to the act, so they hire Michelle Pfeiffer's streetwise songstress Susie Diamond, whose sultry renditions of on all of his films. Here, a few from 1989's *Baker Boys*, taken with his Widelux camera.

Happy New Yea

"The Look of Love" and "Makin' Whoopee" not only add spark to the trio but threaten to incinerate it.

In real life, it was the other way around. Rather than come between the Brothers Bridges, Pfeiffer—who was nominated for Best Actress for the role—remembers being daunted by their fraternal chemistry. "The bond they have is so strong, anyone who is around it has to be envious of it," says Pfeiffer. "Jeff just tortures Beau and it's hilarious. They are just on each other all the time in the most loving and dear way. It's like they're 12." That dynamic is still at work today, Pfeiffer says, as the three of them gather in downtown Los Angeles for the EW reunion photo shoot. "It's never, ever left them," she says. "In fact, if anything, Jeff has become more boyish over the years."

Like its stars, *The Fabulous Baker Boys* has never felt dated, in part because it had a swinging nostalgia vibe even when it was new. Written and directed by Steve Kloves (who went on to adapt the screenplays for *Wonder Boys* and most of the Harry Potter movies), the 1989 musical dramedy still goes down like a warm glass of Scotch. Jeff's character, Jack, yearns to do more than play background music for drunks, while Beau's pragmatic Frank is a family man who prefers to keep things status quo. He begs Jack not to fall for Susie, but...who ever listened to his big brother when it came to a girl?

The three stars never reteamed on the same screen, and in separate conversations it's hard just to get them on the same page. Who came to the movie when? Jeff thinks he was the first to be cast, but Pfeiffer says she was offered the script by Kloves five years before it got made; she then lost the role briefly before it circled back her way. Meanwhile, Beau insists that Jeff fought to land him the Frank role. "The studio wanted a sort of [bigger-name] actor, and Jeff said, 'No, I want my brother to play it.' He really provided me an opportunity," Beau says.

Sweet, right? Jeff remembers it differently. He acknowledges *suggesting* Beau to Kloves, "but I didn't have to twist Steve's arm. He kind of dug the idea of Beau doing it too. If it had been another actor, I would have had to figure out ways to demonstrate to the audience that we were brothers. You could put a lot of energy into that," Jeff says. "With Beau, it was a given. We just relaxed into those characters."

Sometimes a little too much. For instance, there's the matter of the fight...

Late in the movie, with tensions and tempers high, Frank and Jack brawl over Susie and the future of their musical collaboration. It's the culmination of years of strain between the brothers, whose obvious love for each other has started to drown in resentment. "That fight scene, we were so excited about," Jeff says. "Our dad taught us how to stage-fight."

Dad, of course, was the late Lloyd Bridges, star of the 1958–61 TV drama *Sea Hunt* (and later the *Airplane!* and *Hot Shots!* spoofs). When they were teenagers, Jeff and Beau used to put their faux fisticuff skills to work by roughhousing in the parking lot of their neighborhood grocery store. When enough onlookers rushed over, they'd stand up, grab guitars out of the back of their pickup truck, and start playing music. It was the perfect way to draw a crowd. "So when we had a chance in *The Fabulous Baker Boys* to use some of our father's lessons, Steve let Beau and I choreograph that scene when they fight up against the chain-link fence," Jeff says.

"We thought two things would happen," Beau adds. "First of all, the sound would be great crashing into it, but it would also be forgiving. It wouldn't be like crashing into a brick wall. But...I don't know if you've ever looked closely at aluminum fencing, but it has millions of little barbs." He laughs.

"We ended up just trashing our bodies on that thing," Jeff says. There was another flaw in their plan. "A pretty important flaw—we had no safe word." According to Jeff, much of the fight was improvised, and at one point Jeff's character, Jack, jumps on top of Frank and bends his fingers backward, threatening to break them so he can't play piano anymore. With a safe word, Jeff and Beau could both react with screams and wails but stop if the action went too far. "Beau was like, 'Oww, oww, you're hurting me! You're hurrrting me!'" Jeff recalls. "In my mind, I was thinking, 'Oh, that's good, Beau! Act your *ass* off!'"

Except, Dude, *Beau* says—ah, hell, we'll just let them duke it out...

BEAU "[*Groans*] I knew Jeff was going to get freaked out, so I told him, 'I want there to be a stop word, so if I say it, you know you're hurting me.' I can't remember what it was—but he ignored it totally. He didn't stop. It finally finished, and I excused myself and went to the hospital. I thought he'd broken my hand."

JEFF "[*Chuckles*] We *did* have to take him to the hospital. I can't remember if anything was broken or not. I don't think I broke anything."

If anything was shattered in *The Fabulous Baker Boys*, it was the hearts of moviegoers and critics. "There is a scene in *The Fabulous Baker Boys* where Michelle Pfeiffer, wearing a slinky red dress, uncurls on top of a piano while singing 'Makin' Whoopee,'" Roger Ebert wrote in his review at the time. "The rest of the movie is also worth the price of admission."

That scene remains the film's most indelible, even decades later, and it almost didn't happen. "Michelle tried to talk Kloves out of doing that scene," Jeff says. "She was like, 'You want me to get up and dance on the top of the piano? Come on!'"

All true, Pfeiffer says. "I thought the whole notion of standing on top of a piano singing could be really silly and I could potentially make a big fool of myself. I shared that with Steve the day before we were shooting,"

UPDATE

THE Fabulous Baker Boys CAST

BEAU BRIDGES
The actor, 72, stars as Will Arnett's father on the CBS sitcom *The Millers*, and has a recurring role as the closeted gay provost on Showtime's *Masters of Sex*.

JEFF BRIDGES
The actor, 64, will next turn up as a wise old wizard in *Seventh Son*, and he's now touring on behalf of his country-rock album *Live* with the group Jeff Bridges & the Abiders (a band named after a line in *The Big Lebowski*, but you already knew that).

MICHELLE PFEIFFER
Pfeiffer, 56, who has been very selective in her choices in recent years, has no projects currently in the works. She last appeared with Robert De Niro in 2013's Mob comedy *The Family*, and in 2012 she costarred in *Dark Shadows* and *People Like Us*.

FROM LEFT

Jeff Bridges, Pfeiffer, and Beau Bridges on Oct. 24, 2014; the cast in *The Fabulous Baker Boys*

she says. “Steve said, ‘Trust me,’ and I did because I was fairly certain that if I did come off looking foolish, it would end up on the editing floor.”

Susie Diamond knows how to turn herself on for a performance. (In her audition scene, she casually informs the brothers she’s a former escort.) But Pfeiffer says playing provocative has never come easily to her, even though she’s portrayed a litany of screen sirens. “You feel very exposed,” she says. “Those things I approached with probably the most anxiety and trepidation. You have to just step into Susie Diamond’s shoes.”

Even if they could break your ankle. “The piano was like black lacquer,” Pfeiffer says. “I’m in high heels and a velvet dress. Everything is slippery. I’ve got a mic in my hand, and I have to look as graceful as possible.” They shot the scene for six hours, but there was one particular move that terrified her. “Walking down off the piano and stepping down on the keyboard and then down on the bench and not looking down,” Pfeiffer says. “You have to pretend that one wouldn’t look down when walking off a piano. Susie has eyes in the bottom of her chin, or eyes in the bottom of her feet.”

For Pfeiffer, who recorded all her songs and then lip-synched on camera, singing was just as nerve-racking. She hadn’t worked her pipes since *Grease 2* seven years earlier. But her interpretations of jazz standards wowed not just fans but her costars. “I was always upset that Michelle’s rendition of ‘More Than You Know,’ Susie’s audition song, is not on the [soundtrack] album,” Jeff says. “I hope they rerelease it someday. I remember betting Michelle a thousand dollars she would be offered a singing contract for an album. I think she was.” She was, Pfeiffer confirms, but she passed. Bridges laughs. “She *lost* the bet, and I don’t think she ever coughed up the bucks.”

Given how fondly all three feel about the movie, it’s odd that none of them have ever worked together again. The closest they came was when Pfeiffer helped present the Best Actor Oscar to Jeff for another musical drama—2009’s *Crazy Heart*. “That was a wonderful surprise,” Jeff says. “It would be great to work with her again, she’s so talented.” Jeff and Beau, of course, see each other all the time. “I consider him my best friend as well as my little brother,” Beau says. Jeff says acting together was something they had wanted to do their whole lives. “We always took it for granted that we would,” Jeff says. “I’m sort of surprised we haven’t done it more. But we set the bar kind of high with *The Fabulous Baker Boys*. That was a cool movie.”

So...how about a sequel? “I would love to see where these three people are,” Pfeiffer says. “It would be fantastic. I don’t know that it’ll ever happen, but yeah, that would be *fun*.” It’s never too late for an encore. ■

“

I’M IN HIGH HEELS AND A VELVET DRESS. EVERYTHING IS SLIPPERY. I’VE GOT A MIC IN MY HAND, AND I HAVE TO LOOK AS GRACEFUL AS POSSIBLE.”

MICHELLE PFEIFFER

IVAN REITMAN, ANNIE POTTS, ERNIE HUDSON, SIGOURNEY WEAVER, BILL MURRAY, AND DAN AYKROYD
PHOTOGRAPHED ON SEPT. 7, 2014

Ghos

1984

[*BY*] **JEFF LABRECQUE**

tbusters

[*PHOTOGRAPH BY*] **RUVEN AFANADOR**

“I tried to think of the most harmless thing. Something I loved from my childhood. Something that could never, ever

TO ABSOLUTELY NO ONE’S SURPRISE, Bill Murray is missing. It’s Sept. 7 in the ballroom of Toronto’s Trump tower, and suddenly this EW photo shoot for the *Ghostbusters* reunion is in danger of suffering the same fate as *Ghostbusters III*. Most of the cast is here, but Murray, in town for the premiere of his movie *St. Vincent* at the Toronto Film Festival, is not. He’s apparently in the building somewhere, but he’s now two hours late. Perhaps he’s doing press. Or watching his hometown Chicago Bears play the Buffalo Bills on TV while Tito Puente records blast in the background. Maybe he’s just not in the mood?

“This is a peek into my world,” jokes director Ivan Reitman, who, along with Dan Aykroyd and the late Harold Ramis, never quite persuaded Murray to don his Ghostbuster jumpsuit as Dr. Peter Venkman for a third film. But before anyone snaps, Murray slips in, consults with his costars, and goes to work being Bill Murray. He’d requested some 1970s Ethiopian jazz for the shoot—of course he did—and finds his mojo after he switches to an Afrojack tune and personally pumps up the volume. He begins pulling random people into the photo—a shy assistant, a publicist, a crew member—until, by the end of the session, about 30 folks are crowded into the frame with him. But who cares, right? All’s well. He (eventually) came, we (eventually) saw, he (eventually) saved our ass.

CLOCKWISE FROM LEFT

William Atherton, Potts, Harold Ramis, and Rick Moranis; the Stay Puft Marshmallow Man; Murray and Weaver

Ghostbusters has been with us now for 30 years, but it's almost impossible to convey the enormousness of the film's impact on the culture in 1984, when audiences laughed, gasped, laughed some more, and then spent the summer singing along to Ray Parker Jr.'s catchy rhetorical song. In Hollywood, it proved that those young Turks who'd come up through Second City and *Saturday Night Live* could deliver a monster blockbuster, a comedy *Star Wars* that dwarfed their nose-thumbing post-Watergate comedies *Animal House*, *The Blues Brothers*, and *Stripes*.

The movie had been Aykroyd's brainchild. "My great-grandfather was an Edwardian spiritualist, and I took from my family history and married it with the ghost comedies of the 1930s—Abbott and Costello, Bing Crosby and Bob Hope, and the Bowery Boys," says Aykroyd, who played Dr. Ray Stantz. "I just thought, 'Let's do a comedy ghost movie, but let's base it on the real research.' " Reitman and Ramis helped pare down the time-traveling, multidimensional aspects of Aykroyd's darker original treatment and sold it to Columbia as a then-pricey $30 million story about a team of supernatural exterminators in New York. "It was an absolutely easy sell," says Reitman. "I had just had three big hits in a row. The studio seemed to have a lot of belief in me and the actors, specifically, as being emerging stars in a big way."

That's not to say there weren't doubts. Big-budget comedies were rare—especially after Steven Spielberg's *1941* had underperformed—and *Ghostbusters* mixed in horror and sci-fi elements that included terror dogs and a Godzilla-size marshmallow man. "I'd never seen anything like it," says Annie Potts, who played the Ghostbusters' no-nonsense secretary, Janine. "I thought, 'This is just going to be totally awesome or totally awful.' "

But Reitman had Murray as his secret weapon. Their previous collaborations had been filmed in quainter locales such as Kentucky and Ontario, but *Ghostbusters* was based in the heart of Manhattan, a setting that Murray treated like a Broadway stage. "The first day we were shooting on the street in New York, Bill and Danny and I were just hanging out on the street, and everyone recognized Bill and Danny from *SNL*," Ramis told EW in 2010. "Someone walked by and said, 'Hey! Bill Murray!' And Bill said, in a mock-angry voice, 'You son of a bitch!' And he grabbed the guy and he wrestled him to the ground. Just a passerby. The guy was completely amazed—and laughing all the way to the ground."

Sigourney Weaver, who played Dana, a cellist who becomes possessed, got a similar, if slightly sweeter, reception when she met Murray for the first time, outside of the public library on 42nd Street. "He literally said, 'Hi, Sue' and picked me up and threw me over his shoulder and walked down the street with me," says Weaver, whose given name is Susan. "Guys don't usually throw me, six feet tall, over their shoulders, and I just fell in love with him right then and there."

Weaver, like Potts and Ernie Hudson, quickly learned how to keep up with the guys' comic shorthand and on-the-fly high jinks. "You ever go to a dinner at someone's house and it's a real strong family?" asks Hudson, who played Ghostbuster Winston Zeddemore. "You're trying to be polite, but they're just reaching and grabbing stuff, and suddenly you kind of go, 'Oh, okay, well, if I'm going to eat, I'd better jump in.’ ” Working with Murray, Aykroyd, Ramis, and Reitman was just like that, he says. “They were very, very close in that family way.”

Every family also has its wild child, of course, and Murray took on that role. “Ivan had an established way of working with the guys, especially with Bill, which is kind of like working with some really gifted capuchin monkey,” says Potts. “He had a way of corralling that and appreciating it.” Well, sort of. “It’s not that people were just winging things as we were shooting,” says Reitman. “It’s more like looking at it as writing the final draft while you’re shooting it. People would think of things, and my job was to continuously edit while we were working.”

The citizens of New York delighted in the daily entertainment unfolding on their sidewalks. “When the guys are running out of the library after they see the first ghost, they had to do that scene at least 20 times because lens caps would fall off their camera or somebody’s thing would fall out of their pocket,” says Ramis’ daughter Violet Stiel. (Ramis died in February.) “And the crowd that was watching was enjoying it so much that every time something would fall off, they would cheer because they knew it meant another take.”

That goodwill allowed the production to get away with tying up major intersections around Central Park West for the climactic showdown with Mr. Stay Puft. “There are big movies, and then there are *big* movies,” says William Atherton, who played the humorless EPA inspector Walter Peck. “You’d look down Central Park West, with all these lights and everything—it looked like *Triumph of the Will*. We were all joking, saying the location manager of this is probably running a radio station in Zaire or something.”

But only a few New Yorkers seemed to mind. “I remember when we came out on Central Park West, they had filled the entire street with every kind of New Yorker imaginable,” Weaver says. “It was one of the most moving things I’d ever seen, and you knew right then this was such a special picture and certainly a love letter to New York.”

FROM LEFT

Ramis, Reitman, and Murray on the *Ghostbusters* set; Weaver and Murray on Sept. 7, 2014

By the time *Ghostbusters* opened on June 8, 1984, the film’s buzz had swelled to a deafening roar. An early teaser hit theaters while the film was still shooting, helping the *Ghostbusters* no-ghosts logo become a thing way in advance. “People went crazy for the trailer,” says associate producer Joe Medjuck. “So we thought it was the *Stripes* audience plus.”

Yet Columbia wasn’t sure, in part because it worried the film was too scary and sexy for kids. (Most of the merchandise came later, after the *Ghostbusters* cartoon.) Even Reitman had some last-minute jitters, only heightened because his movie was opening the same day as *Gremlins*. “Ivan said, ‘We have to get Bill to do more advertising,’ ” says Medjuck. “And Bill said, ‘Ivan, calm down. It’s a freight train. Just get out of the way.’ ”

Murray was right. The film grossed $229.2 million in 1984 ($552.8 million when adjusted for inflation). At the time, it was the biggest comedy in movie history. Sony released a 30th-anniversary Blu-ray this September, shortly after the film returned to theaters for Labor Day weekend. “I credit 50 percent of the suc-

UPDATE

THE Ghostbusters CAST

DAN AYKROYD
The brains behind *Ghostbusters* is an entrepreneur with his own brand of vodka, Crystal Head. Aykroyd, 62, also has a small role in Adam Sandler’s action-comedy *Pixels*, due in July.

ERNIE HUDSON
The hardworking actor, 68, will pop up as one of Wendie Malick’s exes in a recurring role on *Hot in Cleveland*, and then appear in an arc for the new Jane Fonda/Lily Tomlin series on Netflix, *Grace and Frankie*. In the indie *Gallows Road*, he plays a man whose family is killed in a tragic fire.

BILL MURRAY
Murray, 64, will star as a washed-up record producer in Barry Levinson’s *Rock the Kasbah*, due in April. He’ll also appear in Cameron Crowe’s still-untitled next movie, opposite his *Zombieland* costar Emma Stone, and he’s the voice of Baloo the bear in Jon Favreau’s *The Jungle Book*.

ANNIE POTTS
Having completed her run in Broadway’s *Pippin*, Potts, 62, will return as a guest star in upcoming episodes of ABC Family’s *The Fosters*.

IVAN REITMAN
The 68-year-old director, whose last film was *Draft Day* with Kevin Costner, is producing the next *Ghostbusters* film.

SIGOURNEY WEAVER
Reunited with her *Alien* director, Ridley Scott, she’s Ramses’ mother in *Exodus: Gods and Kings*. Weaver, 65, also stars in Neill Blomkamp’s *Chappie*, due in March, and is filming *A Monster Calls* for J.A. Bayona. Oh, and there are those *Avatar* sequels lurking.

cess of that whole adventure to Murray,” Aykroyd says. “We’ll never see the likes of it again.”

Of course, there was a sequel: a disappointing 1989 follow-up swamped by the summer of *Batman*. No one is celebrating *Ghostbusters II*’s silver anniversary this year, and Murray has frequently criticized that movie, claiming it traded whatever comic magic the first film had for an extra layer of cheesy special effects.

The past decade or so has been all about a proposed third film, with a reluctant Murray playing party pooper on late-night talk shows. But just as he seemed to be relenting, Ramis died. “It was terrible,” says Reitman. “We were very close, and it was sort of the final blow for me as the potential director of another version of this particular movie. I didn’t have the stomach for it any further.”

If the *Ghostbusters* gang were the comedy Beatles, then Ramis was the group’s George Harrison, a deeply thoughtful and razor-sharp writer who infused a certain elegance into the role of nerdy Dr. Egon Spengler. “Bill Murray gets most of the love, but there’s a subset of people for whom Egon is their fantasy man,” says Stiel. “He used to get letters from Japanese girls saying, ‘Egon, I love you. Please marry me. Let’s fly away together.’ I love that the nerds sort of unite behind Egon, and I know that he always really enjoyed that.”

Ramis’ passing hasn’t derailed efforts to get some incarnation of the Ghostbusters back on the big screen. In Toronto Murray admitted he was a fan of the rumor that the next crop of Ghostbusters would be women, and in October Sony confirmed that *Bridesmaids* director Paul Feig had been chosen to direct an all-female reboot. Aykroyd, who still hasn’t given up on the idea of a *Ghostbusters* prequel that would visit the trio in their university days, is all-in on the distaff version. “I think they’re going to kick ass on the concept,” he says. “I’ve always wanted lady Ghostbusters. We at Ghostbuster corporate headquarters in Culver City are so excited to see what Paul does.” The original *Ghostbusters* fails the Bechdel Test miserably, but times have changed. “It’s the age of women,” says Potts. “I think our next president will be a woman, so I’m happy for the Ghostbusters to be all women too.”

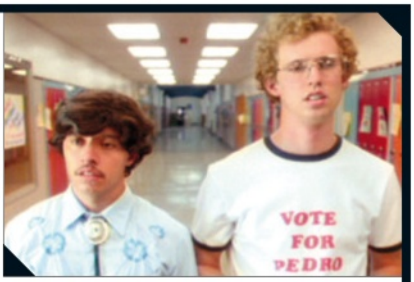
Feig’s new *Ghostbusters* will be its own origin tale, meaning that the old characters probably won’t pop up to pass the proton packs to the new generation. But the original gang will forever have to answer the call, no matter where they go. “On my way to the airport, a guy got on the elevator and he quoted the entire line ‘Do you believe in [UFOs, astral projections, mental telepathy, ESP…]?’ ” Hudson says. “He knew every word, the whole thing. And then he looked at me when he finished, waiting for me to say, ‘If there’s a steady paycheck in it, I’ll believe anything you say.’ Which I did. He was elated.” ■

JON HEDER, HAYLIE DUFF, TINA MAJORINO, AND EFREN RAMIREZ WITH A LLAMA

PHOTOGRAPHED ON JULY 13, 2014, AT THE KING KING CLUB IN LOS ANGELES

2004

Napoleon Dynamite


VOTE
FOR
PEDRO

[*BY*] **JAKE PERLMAN** [*PHOTOGRAPHS BY*] **MEREDITH JENKS**

IT'S BEEN A DECADE since America voted for Pedro and made *Napoleon Dynamite* a hipster touchstone. The 2004 indie comedy, about a small-town loser (Jon Heder) with mad dance skills determined to elect his pal Pedro (Efren Ramirez) class president, divided audiences when it debuted at the Sundance Film Festival. But Fox Searchlight saw the zeitgeist-shifting potential of director Jared Hess' first film (written with his wife, Jerusha) and turned the $400,000 oddball into a sleeper hit that raked in $45 million. How did that happen? With the help of the stars—and one stand-in llama—EW went searching for answers.

THE CASTING

Napoleon Dynamite *began as the student short film* Peluca*, which also starred Jon Heder. Most of the other actors were cast later for the feature.*

JARED HESS Director Jon was in one of my directing classes, and that dude could be pretty funny just because of the way he talked already. He totally understood the mouth-breather kind of character that we were going for.

JON HEDER Napoleon Jared originally wanted me to play the bully character, Randy, who shoves Napoleon up against a locker.

EFREN RAMIREZ Pedro When you're auditioning, at first you don't get the movie at all. I read the Pedro character and I thought, "This is a little odd."

HAYLIE DUFF Summer [My manager] was like, "A lot of people don't really get it." I read it and immediately knew it was going to be really funny. All of those dead spaces that you see in the movie were actually on the page, too.

TINA MAJORINO Deb I wasn't allowed to audition for comedies as a kid, and this was my first audition back. [*Majorino had been a child actor in* Waterworld *and*

“Knock it off, Napoleon! Make yourself a dang quesa-dilla!” **GRANDMA**

FROM LEFT

Duff, Heder, Majorino, and Ramirez on July 13, 2014; Majorino and Heder; Emily Dunn and Duff

Corrina, Corrina.] My family didn’t think the script was funny at all, but I loved it.

THE PRODUCTION

The film shot in Idaho and Utah during summer 2003.

HESS We shot it in 23 days, and it was nerve-racking. I heaved every morning before getting in the car.

HEDER It felt like a glorified version of a student film. Almost all the crew were guys we knew from school.

MAJORINO It was very hot. But it was like being at summer camp. We were all staying in the same little motel, which was hilarious ’cause it was called the Plaza Motel instead of the Plaza Hotel. You know, we were really killing it.

DUFF My dog ran away while I was there. He was in bad shape, and I had just gotten him healthy. We put up signs. The local radio station announced it. But I flew home with an empty dog crate. It was one of the most devastating experiences of my life.

THE SUNDANCE PREMIERE

HESS [At an early screening] I remember the point when I thought, “Okay, it’s going to find an audience.” It was during the slow-motion shot of Napoleon, after he’d bought his thrift-store suit, walking to the dance holding the corsage. Everybody started cheering and clapping.

HEDER Jared said to me, “Dude, you’d better get ready; you’re going to start getting offers.” I didn’t quite know what to do.

RAMIREZ We were passing out “Vote for Pedro” and “Vote for Summer” T-shirts and buttons. The way it was received was astounding.

HESS [After the movie came out] my mother-in-law, who does a lot of humanitarian work in Honduras, emailed us and said, “I think your movie’s done okay. I just saw a fisherman wearing a ‘Vote for Pedro’ shirt.”

THE LEGACY

HEDER I couldn’t be more stoked about being this cult character. I grew up loving Coen brothers films and Pee-wee Herman, all those films that get quoted a ton.

MAJORINO When people react that way to a project you’ve been a part of, it’s surreal. It’s been 10 years, and it’s still relevant to people.

HEDER The weird thing is, I can’t get my kids to really enjoy Tater Tots. I’m like, “You guys are weirdos. They’re awesome.” ■

UPDATE

THE Napoleon Dynamite CAST

HAYLIE DUFF
The 29-year-old is currently the host of the Cooking Channel docuseries *Real Girl’s Kitchen*.

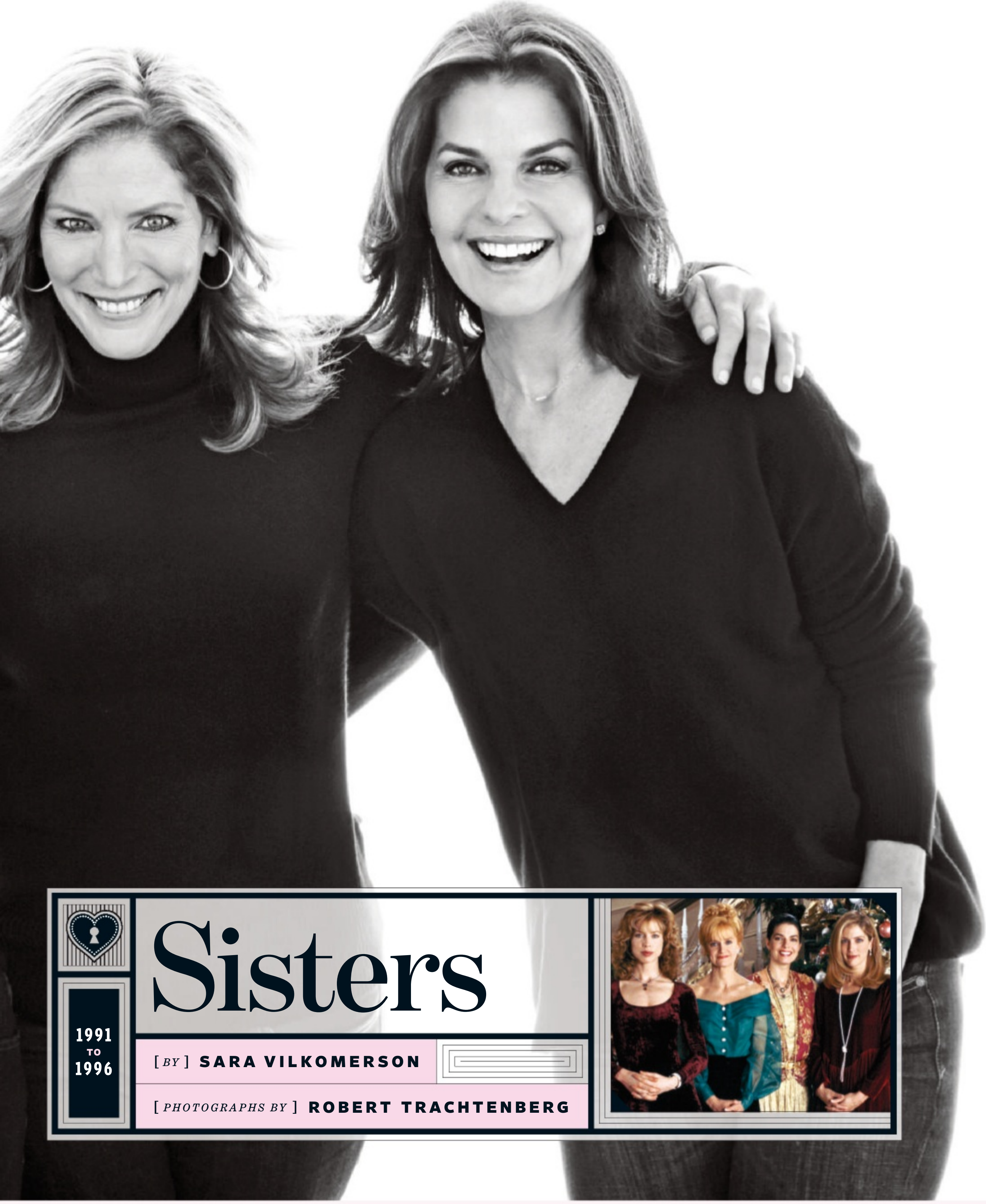
JON HEDER
Heder, 37, will play a young Roy Disney in the film *Walt Before Disney*, out in February 2015.

TINA MAJORINO
The actress, 29, stars as FBI analyst Maggie Harris on the TNT crime drama *Legends*.

EFREN RAMIREZ
Having recently wrapped the drama *Endgame*, Ramirez, 41, will next appear on NBC’s *Constantine*.

JULIANNE PHILLIPS, SWOOSIE KURTZ, PATRICIA KALEMBER, AND SELA WARD

PHOTOGRAPHED ON SEPT. 8, 2014, IN LOS ANGELES



1991

TO

1996

Sisters

[*BY*] **SARA VILKOMERSON**

[*PHOTOGRAPHS BY*] **ROBERT TRACHTENBERG**

S

SEVEN YEARS BEFORE the world met Carrie, Charlotte, Miranda, and Samantha, there were four other women talking frankly about sex and relationships each week on TV. *Sisters*, which ran on NBC from 1991 to '96, chronicled the lives of the Reeds: Alex (Swoosie Kurtz), Teddy (Sela Ward), Georgie (Patricia Kalember), and Frankie (Julianne Phillips). Though the show has never been released on DVD or streaming, it has a devoted cult of fans with warm memories of the siblings who fought hard—Teddy once spray-painted "slut" on Frankie's car—but always had each other's backs.

Sisters was mired in controversy even before it aired. The original pilot, written by creators Ron Cowen and Daniel Lipman (Showtime's *Queer as Folk*), began with the women in a steam room discussing multiple orgasms. After potential advertisers saw the episode, the scandalized chatter grew so loud that NBC Entertainment president Warren Littlefield was forced to utter the words "Corporately, we believe in orgasms" in the show's defense during a TCA press tour.

"It was *such* a to-do," says Kurtz. "Those things just weren't said at the time. It was appealing to me that it be said on network TV—and said by women. Guys are always talking about penises. Equal time!" But when the episode debuted on May 11, 1991, the discussion had been cut due to nerves at the network, which said, according to a statement, that it was responding to "certain constituencies" that would find it offensive.

FUN FACT *At the start of the series, each Reed sister was given a specific color palette.*

It may have lost the orgasm war, but the show opened every episode in its first three seasons with a steam-room scene—much to the actresses' chagrin. "It was miserable," says Phillips, explaining that the reality was far from spa-like: a process that involved being sprayed with mineral oil and sitting in a cold towel for hours on a smoke-filled soundstage. "You had to figure out a way to keep your boobs aloft without any kind of bra," says Kurtz. "It was like wearing a strapless gown—and I don't have much to prop up! We were all severely uncomfortable, and it would go on forever." Kalember is able to identify one positive from the experience: "If you aren't able to bond under those circumstances, you are not human."

Bonding was never a problem for this cast. "If God himself came down and said, 'I'm going to design a show: Who would you like to work with?' you couldn't pick better people," says Phillips. Kurtz was already on board when Kalember came fresh from another successful drama, *thirtysomething*. "The woman is a legend," says Kalember. "I'd just sit there and watch her do her scenes and take notes." Phillips and Kalember knew each other from costarring in 1989's *Fletch Lives*. After Ward won her role, the women read together for the network for the first time. "There was something that just clicked," says Phillips. "That chemical, indescribable thing. There was a real comfort and connection. It doesn't happen often." Especially when the media love nothing more than for a show with four female leads to have behind-the-scenes mudslinging. "Four guys together is a brotherhood, but with women they always think it's catfights and hair pulling," says Kurtz. "From the beginning we had chemistry on camera, but we had chemistry in real life, too.... I'm an only child, so I thought, 'This is my chance. Siblings by proxy.' "

FROM FAR LEFT

The sisters in 1990 and 2014; Ward with Mark Franken and George Clooney in a 1993 episode

Throughout the run, the show had no shortage of outlandish plotlines ("There was a lot going on for a suburb in Illinois," says Kurtz). Over 127 episodes the sisters lived through seven marriages and four divorces, plus adultery, cancer (twice), rape, a car bomb, and a wedding broken up with a shotgun. "I'd pick up a script and it would scare me to death," says Ward. "I'd go, 'How am I going to pull *that* off?' That was a constant. By the time we finished the show, I wasn't afraid of anything."

Sisters also liked to push its material out of the soap opera box and into flights of fancy. There were flashbacks where the women interacted with their younger selves, and elaborate fantasy sequences based on famous films such as *The Wizard of Oz*, *What Ever Happened to Baby Jane?*, and *Rebel Without a Cause*. "We did a scene once where we were all dressed up like guys playing poker," says Kurtz. "I can't remember why we were doing that."

The series also had a prophetic knack for casting talented unknowns: Paul Rudd and Ashley Judd both had supporting roles, and Kirsten Dunst appeared in a few episodes. But the show's most famous alum is George Clooney, who played Teddy's husband Det. James Falconer until he left to star on a little show called *ER*. "He was a goofball," says Phillips. "We'd sit in the trailer and see who could tell the dirtiest jokes." Kurtz insists she knew that Clooney was headed for greatness. "He had *it*—that chemistry and charisma," she says.

When the show came to a close, the actresses were ready to move on. "It was this time period where everyone's lives were unfolding," says Ward, who still gets stopped by *Sisters* fans on the street. "We were so young. I started the show single and ended it married with a baby." Still, the stars all have plenty of fond memories of their days in the Reed family. "Hindsight is a great thing sometimes," says Phillips. "You can look back and think how lucky you were." Maybe fans will get lucky someday soon too: Let's put this show on Netflix already. ■

UPDATE

THE *Sisters* CAST

PATRICIA KALEMBER
Kalember, 58, appeared on *Orange Is the New Black* last season, and has a role in 2015's action drama *Run All Night*.

SWOOSIE KURTZ
The actress, 70, can be seen as Joyce Flynn on CBS' *Mike & Molly*. Her 2014 memoir, *Part Swan, Part Goose*, is available now.

JULIANNE PHILLIPS
Phillips, 54, is involved in charitable works, including hosting an annual benefit to fight the skin disease epidermolysis bullosa.

SELA WARD
Ward, 58, appears on the big screen in David Fincher's *Gone Girl* as the TV journalist who interviews Nick Dunne (Ben Affleck).

1974
TO
1983

Little House ON THE Prairie

[*BY*] **SARA VILKOMERSON** [*TINTYPE BY*] **GEOFFREY BERLINER**

[*ON-SET PHOTOGRAPHS BY*] **MATTHEW SALACUSE**

CLOCKWISE FROM LEFT

ALISON ARNGRIM, MATTHEW LABORTEAUX, LINDSAY GREENBUSH, MELISSA ANDERSON, DEAN BUTLER, MELISSA GILBERT, CHARLOTTE STEWART, AND KAREN GRASSLE (HOLDING A PICTURE OF MICHAEL LANDON)

PHOTOGRAPHED AT THE PENUMBRA FOUNDATION ON APRIL 30, 2014, IN NEW YORK CITY

IN 1974 AUDIENCES WERE INTRODUCED to the Ingallses, a frontier family living in a rustic cabin in the Minnesota wilderness during the 1870s and ’80s. America was in the middle of its Me Decade, with an exhausting war and general upheaval at home. The weekly dramas of a farmer and his children—based on the *Little House on the Prairie* books by Laura Ingalls Wilder—were an irresistible look at a simpler time when people based their lives around family, home, and church. (All nine seasons are available on Digital HD on Amazon; seasons 1–3 are also available on Blu-ray and DVD from Lionsgate.) EW’s shoot reunited many of the residents of Walnut Grove: There were the Ingalls kids—Laura (Melissa Gilbert), Mary (Melissa Anderson), Carrie (Lindsay Greenbush, who split the role with her twin sister, Sidney), and Albert (Matthew Laborteaux)—plus town bully Nellie Oleson (Alison Arngrim), Laura’s husband, Almanzo Wilder (Dean Butler), kindly schoolteacher Miss Beadle (Charlotte Stewart), and, of course, Ingalls matriarch Caroline (Karen Grassle). It was the first time much of the cast had seen one another since 1991—the year the show’s director/executive producer/star, Michael Landon (Charles), died. “They’ve all grown

CLOCKWISE FROM LEFT

Landon and Laborteaux; the Ingalls family; Gilbert, Michelle Steffin, and Butler; Gilbert and Arngrim

into such lovely people," Grassle says. "There's so much love in this group." For Gilbert, who was arguably the most famous child actor in the world while the show aired, *Little House* was "an adventure and one of the most formative parts of my life." With more than 200 episodes, there were memories to spare from the cast. Here, we asked them to talk about a few key moments.

THE BEGINNINGS

MELISSA GILBERT Laura Ingalls
I do remember my audition—it was when I met Michael Landon for the first time. I didn't know who he was, I didn't know what *Bonanza* was. It was just another audition until I walked in the room with him. He had this unbelievable glow that was captivating. It's trite to say, but he had me at hello. I wasn't even 9 years old yet.

ALISON ARNGRIM Nellie Oleson
I originally auditioned for the part of Laura. But I think everybody read for the part of Laura. It was like the search for Scarlett O'Hara for kids. But playing Nellie was so much more fun than being one of the nice people. When I was a teenager and in my early 20s I wanted to be beautiful and a sex symbol. But being a sex symbol is temporary. Bitch is forever.

LINDSAY GREENBUSH Carrie Ingalls
I auditioned a couple of months before I turned 4. My earliest memory is shooting the opening credits—where my sister falls down that hill. When people who aren't super familiar with the show ask, "Which one was Carrie?" I can always tell them the little one that falls down the hill. They know exactly who I mean.

GROWING UP ON TV

MELISSA ANDERSON Mary Ingalls
The Paramount lot was an incredible playground for us kids. Melissa [Gilbert] and Alison were always running around together. I was more friendly with the crew. The set felt like home.

ARNGRIM [Anderson] looked at Melissa Gilbert and me like we were total juvenile delinquents. I think she thought we would get her in trouble if she hung out with us, which is perfect for her character because Mary was such a little narc.

GILBERT We'd play together on the set all the time. There were some epic games of tag and Red Rover. Alison and I also hung out a lot when we weren't shooting—sleepovers and birthday parties. The two of us would go places together, and people would try to protect me from her. Even when I was 10 I'd want to say, "Come on, it's a TV show."

FAMILY PORTRAIT

EW asked photographer Geoffrey Berliner to shoot the *Little House on the Prairie* cast using a vintage process called tintype. Here's how we did it.

In the 19th century, the Ingalls family would have had their portraits done in tintype if it was available in Walnut Grove. EW located a studio in NYC called the Penumbra Foundation where students can learn old photography techniques. Berliner used a Century Studio camera (circa 1900) mounted with a J.H. Dallmeyer 3C Petzval Portrait lens, 203mm f2.2.

FUN FACT Little House *had an exceptional lineup of guest stars: Patricia Neal, Ernest Borgnine...*

Behind the scenes at the EW shoot

MATTHEW LABORTEAUX Albert Ingalls Melissa [Gilbert] was the ringleader. Alison was the co-ringleader. They'd have lunches in their trailer, and we'd go in and goof around.

KAREN GRASSLE Caroline Ingalls I was closest to Karl Swenson [Lars Hanson]. He was an exceptionally smart man, and I always loved it when he came on set. There was a lot of old-boys'-club stuff going on. Every Monday it was like, "How about those Rams?" That wasn't my scene.

In season 6, the character of Almanzo Wilder was introduced. Readers of the books knew him as Laura's future husband. Gilbert was 15; Butler was 23.

GILBERT I look back now and watch episodes from when I was 15 or 16 and go, "Whoa—there's an awkward stage." [When Almanzo was introduced], it was the third time I had ever kissed a boy—and all three times were on TV. I was kissing a man who had to shave that morning, and I hadn't even ever shaved my legs. It's bizarre. I mean, he was a grown-up person with a car. He golfed!

DEAN BUTLER Almanzo Wilder It was challenging. And Melissa was being watched very closely by everybody on set—she'd grown up around these people. She had to take on this relationship with no experience. She is one of the most fearless people I've ever known. She has that quality today, and she had it in spades as a 15-year-old girl.

MICHAEL LANDON

GILBERT I would catch frogs, and Mike would put them in his mouth and walk over to people, and they'd jump out. That was our big trick. [*Laughs*] Our relationship was very close, and it grew even deeper when my father passed away [in 1976]. Our families got close. We went on vacation to Hawaii together every Easter. His son Mike Jr. was my prom date.

ARNGRIM He did love children. It's a good thing because he certainly had enough of them. I mean, he was a taskmaster. If you show up and you don't know what you're doing, you'll probably get yelled at. I didn't have issues with him, but some of the grown-ups did.

BUTLER When I walked into the room to meet Michael Landon, it was clear he was a big-time star. To be around him was as far from Charles Ingalls as you could get. The hair was the same—*no one* touched his hair. It was a bit of a thing, I think he cut it himself. But then you add the skintight jeans and the snakeskin boots and the shirt opened halfway down his chest with a gold chain around his neck, and the sunglasses and cigarettes.

LABORTEAUX He treated kids differently. As long as you showed up on time, knew your lines, worked hard, and, you know, gave a s---, you were aces in his book. He'd treat you like another actor, not talk down to you. He had a strong personality. As an adult, now I can look back and have sympathy for anyone trying to go up against a force of nature like Michael Landon.

GREENBUSH He was like Superman to us kids, and it's still really hard now to think of him not being here. He was the one person nothing could ever happen to.

CHARLOTTE STEWART Miss Beadle You could tell how admired he was by the fact that the crew stuck with him from [show to show]. That's true loyalty. He made sure we all got home for dinner, unlike so many other shows.

GOING OUT WITH A BANG

On Feb. 6, 1984, the two-hour TV-movie finale, Little House: The Last Farewell, *dealt with the discovery that Walnut Grove's land is owned by a tycoon. The people of the town decide they'd rather destroy it, so they blow it up. The actual sets were detonated.*

GILBERT I was glad that they were doing it because it gave us closure, but it was sad. Saying goodbye wasn't easy. The cast and crew were family. I still weep whenever I watch it.

GRASSLE I thought it was a shame. We could have done annual specials about the characters. But once you blow up the town, you can't do that.

LABORTEAUX The story I got, that Michael intimated, was that he didn't want to see all the structures from *Little House* used on other shows. I couldn't be there on that day, but when I saw Michael a few weeks later he said, "I have something for you." And he pulled out a big chunk of wood. He had saved a piece for me. I still have it.

BUTLER There wasn't much said that day. It was powerful for all of us. I don't think Michael really directed anybody that day. I don't think he needed to.

ARNGRIM I thought it was funny. I love the part when you can see the blind school blow up—it's so huge, and it was the first thing they blew up, and they used too much explosive. But I thought it was a great idea.

GREENBUSH To this day I haven't been able to watch that episode.

STEWART I have never watched that final episode, and I never will. It's too awful. ■

FROM TOP

Butler and Gilbert take a selfie while Anderson chats in the background; a photograph of Landon at the EW shoot

ROBERT GUILLAUME, FELICITY HUFFMAN, JOSHUA MALINA, JOSH CHARLES, AND PETER KRAUSE
PHOTOGRAPHED ON JUNE 8, 2014, IN LOS ANGELES

Sports

1998
TO
2000

[*BY*] **KATIE ATKINSON** [*PHOTOG*

Night

RAPHS BY] **ERIC RAY DAVIDSON**

B

BACK IN 1998, when TV viewers turned to *Friends* and *Frasier* for punchlines and *ER* and *NYPD Blue* for drama, one show boldly tried to be a one-stop shop: ABC's *Sports Night*. Set in the high-stakes world of a live sports-news program, the Aaron Sorkin-scribed dramedy followed the behind-the-scenes exploits of fictional *Sports Night* coanchors Casey (Peter Krause) and Dan (Josh Charles), their brilliant producer Dana (Felicity Huffman), harried associate producer Natalie (Sabrina Lloyd), gruff executive producer Isaac (Robert Guillaume), and whip-smart researcher Jeremy (Joshua Malina).

Sports Night was adored by the media—including EW, which called it "the most consistently funny, intelligent, and emotional of any new-season series." Still, the show never became a hit, struggling with low ratings and unsympathetic network execs who insisted on an awkward laugh track for the first season and then canceled the series in 2000.

But thanks to DVDs and online streaming—and a ripple effect

Krause and Charles on June 8, 2014

from Sorkin's hits on TV (*The West Wing*, *The Newsroom*) and in film (*The Social Network*)—*Sports Night* has found a new audience beyond its all-too-brief two-season run. "'Ahead of its time' is overused," says Malina. "But it actually *is* appropriate to Aaron and *Sports Night*." That time began in 1995. Bill Clinton was in the White House. TLC were on the radio. And Sorkin was living out of L.A.'s Four Seasons hotel, watching too much ESPN.

AARON SORKIN Creator I had a very vague idea for a movie, sort of *Broadcast News* at an ESPN-type network. I eventually mentioned that to my agent, who said, "It sounds like you're talking about a TV series." So within about 24 hours, I was marched into the office of Jamie Tarses, who was the head of ABC at the time. I said, "I can't really tell you anything about the show except that it's going to take place at a cable sports network. If you're interested, you're just going to have to let me go away and write the pilot." And they did.

FELICITY HUFFMAN Dana Whitaker When there are great scripts for pilot season, the drumbeat goes out. Everybody knows about it—and everyone was talking about *Sports Night*.

JOSH CHARLES Dan Rydell I wasn't looking to do a TV show at the time, so my agents passed on it for me. I had worked with [Thomas Schlamme], who was directing the pilot. He reached out to me and said, "Your agents passed on this for you, but I just wanted to make sure you had read it."

JOSHUA MALINA Jeremy Goodwin I immediately fixated on what would ultimately become Josh Charles' role of Dan. I thought it was perfect for me.

SORKIN Josh Malina came in for Dan Rydell, but Josh Charles got the part, and I really wanted Josh in the show. I'd worked with him before [on *A Few Good Men*], and I knew what he could do.

MALINA Aaron called, and he was like, "Hey, do you remember the role of Jeremy in the pilot?" As it was originally written, he was 21. And I was 30 at the time. He's like, "I know he's young, but what if I took another pass at it?" And he started describing what he might do, and I just interrupted him and said, "Are you trying to convince me? Yes! I would play anything in this!"

PETER KRAUSE Casey McCall The first time I read it, I read with Aaron. I'd rehearsed it really thoroughly, so I was going to do it pretty quickly. I said something to Aaron like "Think you can keep up?" He laughed and said, "I think I can manage." I blistered through it, and it went very well. It was really my job to lose.

CHARLES I remember reading with a couple different Caseys but feeling pretty strongly that Peter was great. There was a connection there.

ROBERT GUILLAUME Isaac Jaffe I ran into Felicity Huffman [at the audition], and she was very upbeat about it, as was I.

HUFFMAN I thought, "I might at least have a shot at getting an audition," because Dana Whitaker wasn't the lead. You had Josh Charles and Peter Krause and Robert Guillaume, and I thought, "Maybe I can slip in as number five or six." I walked in, and there was Robert. He was so sweet, and I was so nervous. He said, "You go in there and get that part!"

When the cast started filming in the summer of 1998, ABC insisted on a live audience and a laugh track. Sorkin and Schlamme disagreed but couldn't overrule the network.

SABRINA LLOYD Natalie Hurley There was a lot we couldn't film in front of an audience, so we just sat there and read the rest of the script to them. It was its own comedy in trying to say, "Oh, we're going to pretend we're really doing this for you!"

HUFFMAN I loved doing it in front of an audience, but I hated the laugh track. It cheapened it.

SORKIN The network was

looking for any touchstones that would make it feel like more of a traditional half hour, and one of them was the laugh track. By the second season, they said, "You don't have to use it anymore." On those occasions when I go back and watch an old episode, that laugh track sounds so terrible.

MALINA Would *The Office* have worked with a laugh track? No. At the time, studio executives were going, "You don't want to have a laugh track? But how are people going to know that it's funny?"

The show averaged slightly less than 10 million viewers in its first season. That might be an impressive number in today's fragmented TV landscape—but in 1999 it was just enough to scrape by.

SORKIN In those days, there was a phone number you'd dial to get the ratings, and there were times that I thought the voice on the other end was just going to read me a list of names. "There was Eddie in St. Paul, he was watching it, he had some friends over. And Sharon in Fort Worth, she watched some of it, then got distracted."

The laugh-track battle and ratings woes were nothing compared with Jan. 14, 1999, the day Guillaume suffered a stroke at work, terrifying Sorkin and the cast and putting the actor's future with the show in question.

Sports Night's Malina, Sabrina Lloyd, Charles, Huffman, Krause, and Guillaume

GUILLAUME On that particular day, when I got to the set, I was already not feeling right. I got in the dressing room and began to try to put my costume on. When I was trying to get my pants on, I fell, and I began to fear that I was not in control of the situation.

SORKIN We were waiting for Robert on set. Tommy [Schlamme] isn't a guy who loses his temper, but he turned to a PA and said very sternly, "Would you go up to Robert's dressing room and get his ass down here?"

GUILLAUME They were summoning me to the set. The tumult—caused by the phone ringing and hearing my name called over the loudspeaker—created an anxiety in me and made whatever signs even more apparent.

SORKIN The PA got somebody with a key to the dressing room, opened it, and Robert was collapsed on the floor.

GUILLAUME The brass decided that they'd better check me out at the hospital. After concluding that I'd had a stroke, I immediately began to think about the show and fear the outcome.

SORKIN Once Robert was out of the woods, I promised him if he wanted to come back to work that I would simply give the character a stroke. And that's what happened.

GUILLAUME Since my speech was not compromised and I had no pain, I felt, "Maybe with a few adjustments I can get through this." I became confident that I'd be a part of the show still, so that buoyed my hopes.

The cast and crew breathed a sigh of relief when ABC renewed the show before the 1999 upfronts. At the same time, Sorkin had a second project greenlit for the 1999–2000 TV season: The West Wing.

SORKIN Tommy and I aren't the

UPDATE

THE Sports Night CAST

JOSH CHARLES
TV audiences are still mourning the shocking death of *The Good Wife*'s Will Gardner—and waiting to see what Charles, 43, will do next.

ROBERT GUILLAUME
After a nearly 50-year career in Hollywood, the actor, 86, is looking toward voice-over work and thinks he'd make a great TV judge.

FELICITY HUFFMAN
Next year the actress, 51, will star on ABC's anthology series *American Crime*.

PETER KRAUSE
The actor, 49, plays Adam Braverman on NBC's *Parenthood*.

JOSHUA MALINA
Malina, 48, is now in his fourth season as long-suffering U.S. Attorney David Rosen on ABC's *Scandal*.

SABRINA LLOYD
Lloyd, 43, lives in Uganda with her husband, who works for the United Nations.

Started my Camry.
Wanted tacos for lunch.
Crossed down into Baja.
Joined a soccer game.
Lost my passport to a seagull.
Hitched a ride on a cargo ship.
Got boarded by pirates.
Freed some livestock.
Retook the ship.
They were really good tacos.

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KRAUSE I think [Aaron] would admit to you himself that he bit off far more than he could chew that second season of *Sports Night*, between writing all the episodes of the first season of *West Wing* and all the episodes of the second season of *Sports Night*. The creative output during that year is unmatched, but I think it took its toll on him, too.

Though it was drawing approximately 11 million viewers every week, Sports Night *finished the 1999–2000 season in 53rd place. ABC, high on blockbuster ratings from* Who Wants to Be a Millionaire*, pulled the plug before production started on a third season.*

SORKIN It came down to the wire on a third season, which we were surprised not to get. We had a number of meetings over at ABC that we thought had gone well. But we were called and told that was it.

CHARLES There weren't enough people watching it. That's really what it boils down to.

KRAUSE I wish it would have gone on for five to seven seasons.

HUFFMAN Oh my God, I wish it had gone five seasons!

CHARLES To be frank, I was fine with the two seasons. I definitely could have enjoyed working with some of the cast more, but the process of doing the show was really difficult.

SORKIN A two-year run would be a giant hit for a nonmusical on Broadway. Where I cut my teeth, if you got 75 people into a church basement in SoHo, that meant you were sold out. Six million people was an incredibly satisfying audience for me.

Charles and Krause on *Sports Night*

MALINA Maybe it never would have hit. Maybe it was too niche. I do think if it came up after *The Office*, say, or in the last five or seven years, I think it would have gone a very different way.

KRAUSE I had some professional bitterness toward Disney at the time, when the decision was made to put *Who Wants to Be a Millionaire* on five nights a week. That took up five hours of prime-time programming and hurt *Sports Night* and other shows struggling to stake their claim.

In addition to Sorkin's well-documented rise as an Emmy- and Oscar-winning writer, many of the show's stars became household names after Sports Night *went off the air. Krause broke out on HBO's* Six Feet Under *the following year, while Huffman starred on ABC's* Desperate Housewives *and earned an Oscar nomination for 2005's* Transamerica.

> "IF AARON SORKIN WANTED TO REBOOT *SPORTS NIGHT* ON HBO OR SHOWTIME OR NETFLIX, I'D DO IT AGAIN."
>
> **PETER KRAUSE**

HUFFMAN Suddenly I was getting auditions, and suddenly I could get in the door, and suddenly people knew who I was.

KRAUSE It really was the beginning of my career. Before that, I was making a living acting, but I didn't have a career as a leading man, and that's what it opened up for me.

LLOYD It was hard after that to go on and read other scripts, because you were constantly comparing them to Aaron Sorkin scripts.

MALINA He doubled down on me by casting me in *The West Wing*. Between the two things, it really helped me establish myself as an actor.

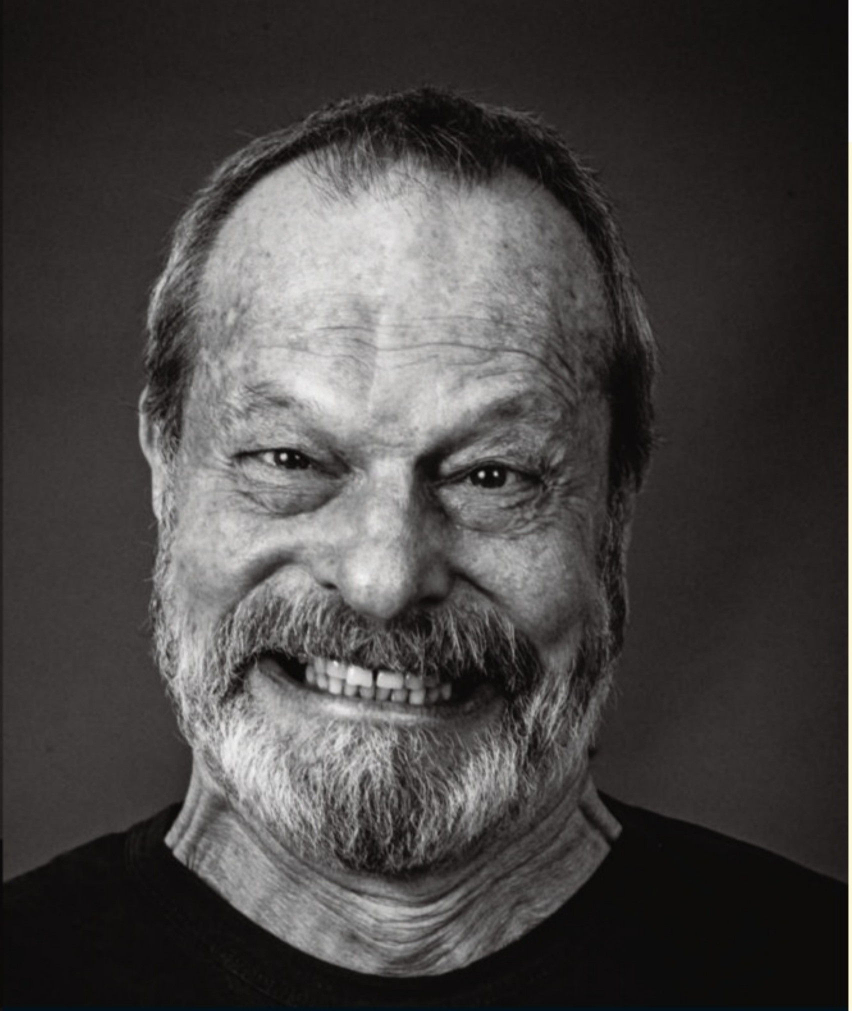
SORKIN I would love to go back and rewrite every episode. I could do that show better. There's even been times when I've thought about setting up the same premise and either doing episode 46 or doing it with a new cast and repiloting it.

MALINA I'm in.

KRAUSE I'd like to see the cable version of that show. If Aaron Sorkin wanted to reboot *Sports Night* on HBO or Showtime or Netflix, I'd do it again.

MALINA People point to it as one of the early examples of what we're used to now, which is single-camera comedies that mix comedy and drama. Those seeds were planted with *Sports Night*.

SORKIN I get that, from a business standpoint, *Sports Night* was a failure. But for me, it just doesn't feel like one. It feels like we did a TV show we were really proud of for two years. I can't find anything to be unhappy about in there. ■



CLOCKWISE FROM TOP LEFT

TERRY JONES, ERIC IDLE, TERRY GILLIAM, MICHAEL PALIN, AND JOHN CLEESE PHOTOGRAPHED IN LONDON IN 2013

1969
TO
1983

Monty Python

[*BY*] **CLARK COLLIS**

[*PHOTOGRAPHS BY*] **ANDY GOTTS**

"I'm sorry to have kept you waiting, but I'm afraid my walk has

THERE AREN'T MANY ARTISTS who will freely admit they reunited for financial reasons. But then, there aren't *any* artists like comedy troupe Monty Python, whose British TV sketch show (which ran from 1969 to 1974) and subsequent films (including 1975's *Monty Python and the Holy Grail* and 1979's infamous, seminal *Life of Brian*) have inspired generations of comedians. Ask any of the outfit's five surviving members—John Cleese, Terry Gilliam, Eric Idle, Michael Palin, and Terry Jones—why they got back together to perform 10 dates at London's O2 arena this past July, and you'll get the same answer: cash. Or, as Idle puts it, "we had lost a court case and we were looking at a bill of about a million pounds."

The possibility of seeing the Pythons perform their classic sketches has itself long been regarded as a comedic holy grail by fans. And the fact that

Palin, Jones, Cleese, Gilliam, and Idle in London in 2013

they reunited for the dough made the shows no less momentous. (Actually, it's very much in keeping with the Python legacy. These are the people, after all, who named their 1980 collection of sketches and songs *Monty Python's Contractual Obligation Album*.) The influence of the Pythons is as omnipresent as spam is on the menu of a restaurant that *really* likes serving spam. Famous fans include Steve Martin (who hosted a Python TV tribute in 1989), *South Park* creators Trey Parker and Matt Stone (who animated their own Cartman-featuring version of the team's famous "Dead Parrot" sketch for another televised special in 1999), and Key and Peele. The enduring appeal and influence of the Pythons is doubly remarkable given that they hadn't worked together in any substantive form since the 1983 film *The Meaning of Life* and, prior to this summer, had not performed a concert since 1980. In fact, the Pythons never really appeared live that much anyway, and the chances of them ever doing so again seemed to diminish from slim to none following the cancer-related death of the troupe's sixth member, Graham Chapman, in 1989. Further adding to the instantly legendary nature of the O2 shows is that the first Python performances in 34 years will almost certainly be the last. "We can't expect to be older and trying to perform," says Idle, who at 71 is one of the younger Pythons. "I think everybody has had enough."

The court case that inspired the Python reunion was instigated by Mark Forstater, one of the producers of *Holy Grail*. He claimed he deserved a greater share of the profits than he had been previously receiving from the highly lucrative, Idle-co-penned musical *Spamalot*, which, as the show's own advertising materials point out, is "lovingly ripped off from" the film. On July 5, 2013, a London judge sided with Forstater, and Team Python found itself with a huge legal bill. "We finished up with enormous, *enormous* court costs," says Cleese, 75. "The legal case was going to cost us 800,000 pounds, so it's quite a lot of money."

In desperation, the five Pythons met with longtime Queen manager Jim Beach—an old friend of Cleese and Idle from their days at Cambridge University—to find a way they could dig themselves out of this financial hole. "He said, 'You're f---ed,' basically," says Idle, laughing. "No, he said, 'You are in a mess. But one night at O2 would certainly liquidize you.' " Cleese recalls that the quintet all agreed to take part "within five minutes." Even so, Palin, 71, and Gilliam, 74, had doubts. "Terry, rather like me, took a slightly skeptical view, perhaps saw the dangers as [being as] sizable as the advantages," Palin says. "It could have gone wrong."

Python fans had no such worries. When tickets for the "one-off" show were made available to the public on Nov. 25, 2013, it took just 43.5 seconds for them to sell out, prompting the immediate announcement of four more Python performances at the O2—tickets for which were snapped up within the hour. Two days later, the Pythons added another five shows, bringing the total to double digits. "I thought we'd probably fill the place two or three times, and we filled it 10 times," says Cleese.

With the other Pythons busy with solo projects, Idle had volunteered to direct the show and, after the initial meeting with Beach, set about compiling a list of possible sketches with input from the rest. "I went round to everybody and said, 'What do you want to do?' " he says. "So I had a list of that. There are certain gotta-be's: You've got to do 'The Argument,' you've got to do 'Parrot.' [But] I was keen to put in some of the great old Python bankers that had never been done live.

AND NOW FOR SOMETHING COMPLETELY INSULTING

We asked the famously bickering Monty Python team which of their colleagues most irritated them during their reunion shows this summer

JOHN CLEESE
Terry Gilliam is always blabbing his mouth off to the press. He's not as funny as the rest of us and therefore has to say lightly shocking things to get attention. He probably annoys me more than anyone else—but he's quite good-natured.

TERRY GILLIAM
John. Every time we did a sketch—and I'm playing the jailer, or whatever—I'd look up at John and I just knew he wanted me out of the way so he could do his part properly.

TERRY JONES
Eric Idle was directing the show. He got pretty shirty sometimes.

ERIC IDLE
It was hard to get Terry Gilliam to realize that I knew what I was doing. He'd been directing a film and an opera, and directors take a long time to give up directing. He thrives in chaos and disaster. That was *mildly* irritating. I said rude things, then went and apologized, as one must.

MICHAEL PALIN
Graham (Chapman), for dying so early on, when we needed him. How dare he get out of a show like that! But I find them *all* pretty irritating.

"Please, please! This is supposed to be a happy occasion. Let's not bicker and argue about who killed who." **MONTY PYTHON AND THE HOLY GRAIL**

FROM LEFT

And Now for Something Completely Different; Monty Python and the Holy Grail

We'd never done the 'Spam Song' on stage. We'd never done 'Spanish Inquisition' on stage." Idle decided the show should heavily feature lavish productions of tunes from the Python songbook, including "I Like Chinese" and the *Meaning of Life* ditty "Every Sperm Is Sacred." "I realized fairly quickly it would be much better if we put on stage more than they would ever expect," says Idle. "So it became *Monty's Musical* in my mind. It became 'Let's put on 20 boys and girls, singing the songs of Python and dancing.' That fills up this enormous stage and will give us time to change and come on for the next sketches."

Idle would also oversee the design of a Gilliam-inspired stage set and the assemblage of video material that featured some new footage—notably a sketch in which Python fan Stephen Hawking runs down fellow British physicist Brian Cox in his wheelchair—and clips from the original BBC TV show. The latter allowed Idle to showcase both Gilliam's animation and Chapman, the late Python member who was additionally referenced in the show's title, *Monty Python Live (mostly)—One Down Five to Go*. It soon became clear that Idle's vision would have a hefty price tag. In fact, the budget for the show—a show that, you will recall, was designed to *recoup* 800,000 pounds—was actually 4.5 million pounds. "Nobody told us until the press conference that it was costing four and a half million pounds," says Gilliam. "I don't think there *was* a plan of how we would do it if we were only going to do one show. But luckily it was 10."

In late June of this year, the Pythons gathered for a week of stage rehearsals at what Palin describes as "this rather bleak industrial estate" in west London, before relocating southeast to the O2. The comedian says, unsurprisingly, that there were nerves aplenty before curtain call on the night of the show's July 1 opening. But Palin's remaining doubts about the project were swiftly discarded thanks to the ecstatic response of the audience at seeing such famous skits as "Four Yorkshiremen," "Nudge Nudge," and "Dead Parrot," in which his pet-store owner tries to convince Cleese's customer that the deceased bird he has sold him is merely resting. "I wasn't quite so nervous about the performance—I thought we could do it," says Palin. "But would the audience be able to hear it? Would they listen? Could we play the nuances? Would they shout the next line out before we said it? Because it was 16,000 [people], I thought you'd never hear one single laugh at one particular time. What surprised me is, if you got a line particularly right, or even just a pause right, the whole audience laughed at exactly the same moment. That really did surprise me and made me feel very relieved. I felt, 'We're going to enjoy this,' as we did." The performances by the Pythons were not always line-perfect—although the audience seemed to enjoy the occasional departures from scripts many attendees would have known by heart. "I couldn't remember the lines in 'Four Yorkshiremen' and I couldn't remember the lines in the 'Crunchy Frog' sketch," says Jones, 72, referring to a skit in which he plays the proprietor of

MONTY PYTHON
ETA

Monty Python Live (mostly)—One Down Five to Go

a company that sells disgusting and/or dangerous chocolates. "I was reading it off the card, and one time John—he forgot his words—he pinched the card and said, 'I'm not reading it off a card like you are!'" Meanwhile, the thrice-divorced Cleese was himself the butt of a new, scripted joke during Palin and Idle's performance of the "Camp Judges" sketch, in which they play women's-underwear-sporting justices (Idle: "Did you handle the Cleese divorce?" Palin: "Which *one*?"). "We tease each other all the time," says Cleese. "But it's all basically very affectionate." (See sidebar for more "affectionate" intra-Python ribbing.)

Idle reveals that at one point it seemed possible the Pythons would perform outside the U.K., but by July it had long been clear that that wasn't going to happen. "We got an offer, I think, for Australia, and North America, and South Africa," he says. "I think John was keen, and Terry Jones was keen, and I didn't mind. [But] Michael said no, he didn't want to do that, and I know Terry Gilliam wasn't very keen. I said, 'Look, this is great because we now have a final night. This can be the last night of Monty Python, and that's really cool. Nobody ever gets to do that—you fall over backstage in some club.'" Indeed, if there's one thing the bickering Pythons agree on, it's that they will definitely, definitely, definitely not perform together again. Unless they do. "Well, I don't have any plans to perform again," says Gilliam. "But I think it was Bond who said 'Never say never.' It probably won't be the *same* show. Because it will probably be *two* down, *four* to go. I'm not sure that's Python anymore at that point." ■

CREDITS

MEAN GIRLS **COVER, PP. 37–39, 42** Styling: Ise White/Factory Downtown; Seyfried's hair: Jenny Cho/Suave Professionals/The Wall Group; Makeup: Lauren Andersen/Avon/The Wall Group; Chabert's hair: Christopher Naselli/Alterna/Exclusive Artists; Makeup: Nick Barose/MAC Cosmetics/Exclusive Artists; McAdams' hair: Sascha Breuer/Wella Professionals; Makeup: Fabiola/Dolce & Gabbana Beauty/Traceymattingly.com; Fey's hair: Nathaniel Hawkins/Traceymattingly.com; Makeup: Charlotte Day/Estee Lauder/See Management; Lohan's hair: Felix Fischer/Davines/House of European Wigs/Factory Downtown; Makeup: Kristofer Buckle/Kristofer Buckle Cosmetics/Crosby Carter MGMT; Fey's and Lohan's manicures: Gina Eppolito/GiNails.com; Set design: Shawn Patrick Anderson/Bridge; New York production: Fill in the Blank Production; Toronto production: Kith and Kin Productions Inc.; **PP. 38–39** Seyfried's dress: BCBG; Shoes: René Caovilla/David's Toronto; Earrings: Ellagem NYC; Chabert's dress: Eliza J.; Shoes: Betsey Johnson/Original Toronto; McAdams' dress: Adrianna Papell; Shoes: Manolo Blahnik/David's Toronto; Necklace: Joomi Lim; Fey's dress: Adrianna Papell; Shoes: Christian Louboutin; Jewelry: Swarovski; Lohan's dress: J. Mendel; Shoes: Giuseppe Zanotti; Necklace, earrings: Ellagem NYC; **P. 37** Chabert's dress: Roberto Cavalli; Shoes: Betsey Johnson/Original Toronto; Bracelet: Joomi Lim; Lohan's dress: Adrianna Papell; Shoes: Giuseppe Zanotti; Cuffs, rings: Ellagem NYC; Fey's dress: Theia Couture; Shoes: Christian Louboutin; Cuff: Ellagem NYC; McAdams' dress: Marchesa; Necklace: Ellagem NYC; Seyfried's dress: Alberto Makali/Original Toronto; Shoes: Nine West/Original Toronto; **P. 39** *Mean Girls*: Michael Gibson; **P. 40** Paramount/Everett Collection

THE FABULOUS BAKER BOYS **COVER, P. 4, PP. 44–45** Styling: Samantha McMillen/The Wall Group; Props: Walter Barnett/Opus Beauty; Beau Bridges' grooming: Shiyena Chun/Perricone MD/Exclusive Artists; Jeff Bridges' grooming: Daniele Piersons/Exclusive Artists; Pfeiffer's hair: Richard Marin/Cloutier; Makeup: Brigitte Reiss-Andersen/The Wall Group; Production: Brooke Ludi Productions; Beau Bridges' shirt: Hugo Boss; Jeff Bridges' tuxedo: Dolce & Gabbana; Shirt: Ermenegildo Zegna; Studs, cuff links: Martin Katz; Pfeiffer's gown: Lanvin; Earrings: Danielle Queller; Bracelets (right arm): Neil Lane; Ring: Dana Rebecca; Shoes: Giuseppe Zanotti; **P. 45** *The Fabulous Baker Boys*: 20th Century Fox/Everett Collection; **P. 48** Pfeiffer's dress: Elenareva; Earrings: Danielle Queller; Ring (right hand): Dana Rebecca; Bracelets: Broken English; Shoes: Gianvito Rossi; **P. 49** Lorey Sebastian

GHOSTBUSTERS **COVER, PP. 50–51** Styling: Ise White/Factory Downtown; Reitman's and Hudson's grooming: Taylor Savage/MAC Cosmetics/JudyInc.com; Potts' hair and makeup: Nanette New; Murray's and Weaver's makeup: Elaine Offers/Make Up For Ever/Exclusive Artists; Hair: Simone Otis/Jedroot; Aykroyd's grooming: Catherine Furniss/Kevin Murphy/Celestine Agency; Set design: Shawn Patrick Anderson/Bridge; Toronto production: Kith and Kin Productions Inc.; L.A. production: Peter McClafferty; Locations: Trump International Hotel & Tower Toronto and Andaz West Hollywood; **COVER** Hudson's coat: Burberry; T-shirt: Calvin Klein; Weaver's coat: Burberry; Top: Theory; Jeans: Rag & Bone; Murray's coat: Calvin Klein; T-shirt, hoodie: Roots; Aykroyd's coat: London Fog; **PP. 50–51** Reitman's coat: Jos. A. Bank; Hudson's coat: Coach; T-shirt: Calvin Klein; Weaver's coat: Burberry; Top: Theory; Jeans: Rag & Bone; Murray's coat: Calvin Klein; Aykroyd's coat: London Fog; **P. 51** *Ghostbusters*: Kevin Walz/Corbis Outline; **P. 53** Murray and Weaver: Columbia Pictures/Photofest; **P. 54** Columbia/Everett Collection; **P. 55** Columbia

NAPOLEON DYNAMITE **COVER, PP. 56–59** Styling: Sean Knight; Hair: Frankie Payne/Opus Beauty; Makeup: Gia Harris; Grooming: Debbie Gallagher; Props: Ward Robinson; Animal wrangler: Gloria/Animal Actors; Heder's jacket: Alexander McQueen; Pants: Versace; Sunglasses: RetroSuperFuture; Duff's bodysuit: La Perla; Fur coat: H&M; Jewelry: Alexis Bittar; Sunglasses: RetroSuperFuture; Majorino's dress: Vera Wang; Sunglasses, shoes: Fendi; Ring, necklace: Alexis Bittar; Ramirez's blazer, jeans: Dior Homme; Shirt: Versace; Coat: Ruby, L.A.; Sunglasses: RetroSuperFuture; **P. 59** Majorino and Heder: Photofest

SISTERS **PP. 60–62** Styling: Jenny Brunt; Phillips' hair: Campbell McAuley/Solo Artists; Makeup: Carol Shaw/Solo Artists; Kurtz's hair: Cynthia Roma; Makeup: Janice Berridge; Kalember's hair: Paul Norton; Makeup: Debra Ferullo; Ward's hair: Sacha Vanegas; Makeup: Bernadette Beauvais; Manicures: Tracey Stutter/Cloutier Remix; Production: Brooke Ludi; Phillips' sweater: Elie Tahari; Jeans: AG; Kurtz's and Kalember's sweaters: J. Crew; Jeans: Gap; Ward's sweater: Bloomingdale's; Jeans: Vince; **P. 61** *Sisters*: Alice S. Hall/NBCU Photo Bank/Getty Images; **P. 62** *Sisters*: Chris Haston/NBCU Photo Bank/Getty Images; **P. 63** Everett Collection

LITTLE HOUSE ON THE PRAIRIE **COVER, PP. 64–65, 67, 68, 71** Location: The Penumbra Foundation/NYC; Grooming: Heather Schnell; Gilbert's hair, makeup: Megan Lanoux/Exclusive Artists Management; **P. 64, PP. 66–67** *Little House on the Prairie*: NBC/Getty Images (5)

SPORTS NIGHT **COVER, P. 37, PP. 72–75** Styling: Jeanne Yang/The Wall Group; Guillaume's grooming: Kindra Mann/The Wall Group; Huffman's makeup: Robin Siegel/Charlotte Tilbury/GRID Agency; Hair: David Stanwell/Oribe Hair Care/Solo Artists; Malina's grooming: Sydney Zibrak/La Mer/The Wall Group; Charles' grooming: Brant Mayfield/Bumble and Bumble/Solo Artists; Krause's grooming: Natalia Bruschi/The Wall Group; Prop styling: Abraham Latham/Artmix Creative; Guillaume's jacket: Hugo Boss Red Label; Shirt: Z Zegna; Jeans: Levi's; Shoes: John Varvatos; Huffman's dress: Philosophy; Shoes: Christian Louboutin; Malina's pants: Life/After/Denim; Shirt: Apolis; Shoes: Fiorentini + Baker; Belt: Brooks Brothers; Charles' shirt: Life/After/Denim; Jeans: A.P.C.; Shoes: Rogue; Krause's shirt: Brooks Brothers; Shoes: All Saints; Belt: Prada; Pants: Rogue; **P. 73, 76, 79** *Sports Night*: © American Broadcasting Companies, Inc. (3); **PP. 74–75** Krause's shirt: Ralph Lauren; Pants: Rogue; Belt: Prada; Shoes: All Saints; Charles' jacket: Brooks Brothers; Shirt: Billy Reid; Jeans: A.P.C.; Shoes: Rogue; Prop styling: Abraham Latham/Artmix Creative

MONTY PYTHON **P. 81** Monty Python: Everett Collection; **P. 84** Everett Collection (2); **P. 86** Ralph Larmann

Movies

ENDURANCE
NASA

Matthew McConaughey

MELINDA SUE GORDON

Interstellar

STARRING *Matthew McConaughey, Jessica Chastain, Anne Hathaway*
DIRECTED BY *Christopher Nolan*
PG-13, 2 HRS., 49 MINS.

By Joe McGovern

AS THE RARE DIRECTOR whose singular vision is buoyed by infinite artistic freedom, Christopher Nolan would be derelict if he didn't take gargantuan risks. It's good for us that he does. *Interstellar*, his sci-fi spectacularama helixed around a father-daughter love story, is a gamble like no other in his career. It's his longest film, his headiest, his most personal. And, in its square-peg-in-a-round-wormhole stab at being the weepy motion-picture event of the year, it's also his sappiest.

Stanley Kubrick's *2001: A Space Odyssey* is Nolan's holy grail, and *Interstellar* is crammed with references to it, including an homage to both the computer HAL and the black monolith in the form of a talking robot named TARS. But it's *2001*'s scene of an astronaut warmly video-chatting with his little girl (played by Kubrick's own 6-year-old) that acts as Nolan's emotional keystone. In an unspecified future where Earth has been doomed to extinction, ex-pilot and widower Cooper (Matthew McConaughey) is asked by a NASA scientist (Michael Caine) to lead a mission through a cosmic rip in our solar system to search for new planets. His adolescent daughter, Murphy (Mackenzie Foy)—who's been observing ghostly signs in her bedroom, including a Morse-code message on her bookshelf that spells "STAY"—pleads with her dad to do just that.

But in a film that runs almost three hours, Nolan devotes mere seconds to Cooper's decision to abandon his family. (There's also a son, underloved by both Cooper and Nolan, played by Timothée Chalamet.) Cooper comforts Murphy by saying that due to the space-time continuum, she might be the same age as he is if he makes it back alive. "Imagine that," he says tenderly. (Nolan is unafraid to go to dark places, but he dares not touch the plot's tacit Freudian "daddy" themes, even if his idol Kubrick would've found them irresistible.)

Using his IMAX camera like a GoPro, Nolan crosscuts Cooper's truck speeding away from home with his spaceship liftoff. A female explorer, unsubtly named Amelia (Anne Hathaway), is a partner on the journey. They encounter an astronaut from a previous expedition called Dr. Mann, played by an A-list actor whose identity Nolan has kept secret. "Mann can save us," says Amelia, in one eye-roller of a double entendre. The comic-book dialogue is porcupined with exclamation points. "Do Not Go Gentle Into That Good Night," the poem that has been crooned by everyone from David Tennant on *Doctor Who* to Rodney Dangerfield in *Back to School*, is recited—twice—in hokey solemnity.

Yet Nolan, as ever, understands awe. In *Inception*, a city street folded onto itself. Here, in a set piece of terrifying grandeur, an ocean wave as perpendicular as a canyon wall hurtles forward. Later, in a little wink of a scene, kids play baseball in a neighborhood where the houses curl up and over the field. In *Inception*, Nolan presented a puzzle-box concept of limbo, the lowest dream level where time stretches out for decades. Here, he ingeniously flips it inside out on a planet in which one hour equals seven Earth years. Hence the casting of Jessica Chastain as Cooper's daughter, all grown up.

Jessica Chastain

Chastain, Hathaway, and McConaughey are authentic, emotive performers, and they cry enough in *Interstellar* to irrigate cornfields. The waterworks are not contagious. Especially in the pathos-drenched final section, Nolan, backed by Hans Zimmer's hysterical score, tugs strenuously at our heartstrings. But all we feel is the tugging. For a brief moment in galactic time, our most brilliantly cold and clinical filmmaker forgets how to go gentle into that good night. **B–**

NOLAN'S SCI-FI SPECTACULARAMA, HELIXED AROUND A FATHER-DAUGHTER LOVE STORY, IS A GAMBLE LIKE NO OTHER IN HIS CAREER. IT'S HIS LONGEST FILM, HIS HEADIEST, HIS MOST PERSONAL.

INTERSTELLAR: MELINDA SUE GORDON; *ROSEWATER*: LAITH MAJALI

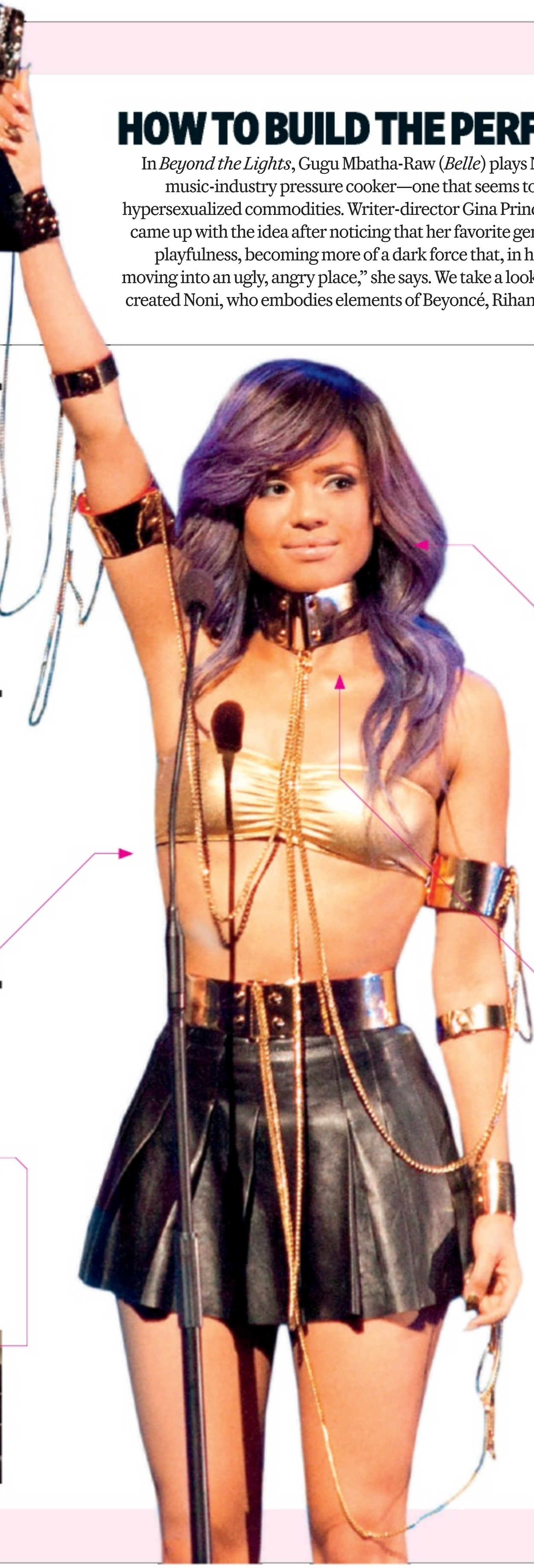
Rosewater

STARRING *Gael García Bernal, Kim Bodnia*
DIRECTED BY *Jon Stewart*
NR, 1 HR., 43 MINS.
By Joe McGovern

IN 2009 *NEWSWEEK* SENT the Iranian-born, U.K.-based Maziar Bahari to his native country to cover the fraudulent reelection of president Mahmoud Ahmadinejad. When the state later apprehended Bahari on suspicion of espionage, the evidence included an interview he'd done for *The Daily Show With Jon Stewart*. Stewart felt pangs of guilt over Bahari's Kafkaesque plight, and so the host, who'd never written or directed a movie before, put on both hats—and toned down his famously crackling snark—for his debut gig. *Rosewater*, starring the geeky-charismatic Gael García Bernal as Bahari, is a gripping drama, smartly calibrated for Western audiences who still need an education in the bright, progressive, fight-back impulses in Iranian culture. The film's first half, about the election and its aftermath, is stronger than its periodically indulgent second, which chronicles Bahari's 118 days in solitary confinement. (Though as an interrogator, the soulful Danish actor Kim Bodnia deserves to have his name learned by Oscar voters.) In a choice as simple as it is poignant, Stewart closes with the inspirational image of a boy and his camera phone, effectively dedicating his fine film, now and forever, to the children of the revolution. **B+**

HOW TO BUILD THE PERFECT POP STAR

In *Beyond the Lights*, Gugu Mbatha-Raw (*Belle*) plays Noni, a young singer thrust into the music-industry pressure cooker—one that seems to transform female performers into hypersexualized commodities. Writer-director Gina Prince-Bythewood (*Love & Basketball*) came up with the idea after noticing that her favorite genre, hip-hop/R&B, had lost its edgy playfulness, becoming more of a dark force that, in her opinion, objectifies women. "It's moving into an ugly, angry place," she says. We take a look at how the filmmaker and her star created Noni, who embodies elements of Beyoncé, Rihanna, and Rita Ora. —NICOLE SPERLING



LETHAL NAILS

Noni's bejeweled, clawlike nails—some as long as 1½"—were crucial to her look but woefully impractical. "I felt totally disabled the first time I put them on," says Mbatha-Raw. "Texting becomes a completely different thing. I couldn't even undo a bra. I became very reliant on my dresser in the film."

HIP-HOP MOXIE

Laurieann Gibson, Lady Gaga's choreographer, helped Mbatha-Raw master moves on and off the stage in treacherously high heels. "We worked on the walk and accessing that sexually aggressive attitude and swagger," the actress says. "It's about the swagger."

RISQUÉ WARDROBE

Noni's barely there bandeau top and black leather miniskirt (right) make up just one of her 30 revealing costumes. The most unpleasant? The white latex dress. "To put that on, I literally had to cover my body in a lubricant," Mbatha-Raw says. "And then I had to have two people roll me into it. It was very inhibiting."

BIG HAIR & A MAKEUP MASK

A showy purple wig (designed by Beyoncé's hairstylist, Kim Kimble) and a painted-on face are key to Noni's public persona. "Everything had to pop," says Prince-Bythewood. "It's all about covering what is really there." When Noni does strip herself of her stage armor and reveal her natural beauty, it's an exhilarating moment of freedom.

BONDAGE GEAR

An S&M theme runs through Noni's outfits, from the dog collar and armbands seen here to a dress with a bodice made of 12 pounds of metal. "Noni is literally and metaphorically in chains," says Mbatha-Raw. "She feels trapped in this world."

SUZANNE TENNER (3)

Gugu Mbatha-Raw (center)

SUZANNE TENNER

Beyond the Lights

STARRING *Gugu Mbatha-Raw, Nate Parker*
DIRECTED BY *Gina Prince-Bythewood*
PG-13, 1 HR., 56 MINS.
By Leah Greenblatt

A STAR, LIKE A SUCKER, is born every minute—and we've always loved a peek at what goes on behind the platinum curtain. For decades Hollywood obliged, delivering camp classics that showcased both the shiny bits and the tarnish: *Valley of the Dolls*, *Funny Girl*, *Mahogany*, and, of course, *A Star Is Born* (all three iterations). Then came the dark times of *Glitter*, *Burlesque*, and other bent cinematic tinsel; even prestige fare like *Dreamgirls* felt hopelessly retro in an age of gossip blogs and basic-cable confessionals.

Beyond the Lights might not single-handedly revive the backstage melodrama on the big screen, but the movie manages to drag it defiantly into 2014 while still tapping into all the stuff that was so satisfying about those earlier films. *Belle*'s Gugu Mbatha-Raw stars as Noni, a Ciara-like singer whose talent takes her from the grim council flats of London to the almost-A-list canyons of Los Angeles. She's a rising starlet still new to the world of photo shoots, top-shelf champagne, and chauffeured Escalades, with a debut album on the way and a white rapper boyfriend who's *famous* famous. Then one night, after taking home her first prize at an awards show, Noni decides to crawl over the railing of her beautiful hotel balcony and let go. Her ruthless mom-slash-manager (Minnie Driver, having a ball with her bitchery) doesn't want to know why Noni's sad, she just wants a promise that it won't happen again. But the LAPD officer (Nate Parker) who pulls her off the ledge sees the miserable girl underneath and starts to draw her out. Both Mbatha-Raw and Parker are appealing, expressive actors, and writer-director Gina Prince-Bythewood (*Love & Basketball*) lets them breathe, filling in the boilerplate bones of the story with smartly nuanced commentary on race and fame and the relentless negotiations that a young woman—even one without a record deal—has to make in a world that expects her to be everything but herself. **B+**

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FOXCATCHER
FOXCATCHER
WRESTLING

Steve Carell and Channing Tatum

SCOTT GARFIELD

Foxcatcher

STARRING *Steve Carell, Channing Tatum, Mark Ruffalo*
DIRECTED BY *Bennett Miller*
R, 2 HRS., 14 MINS.
By Chris Nashawaty

THE MOST HAUNTING thing in Bennett Miller's latest film, *Foxcatcher*, is Steve Carell. That's right, the same rubber-faced comedian who gave us the dim-witted meteorologist of *Anchorman* and the oblivious corner-office boob of *The Office*. Carell plays John du Pont, the ne'er-do-well scion of the famous American chemical company who became an unlikely patron of the U.S. Olympic wrestling team in the '80s despite any real knowledge of the sport. He was a deep-pocketed, insecure dilettante straining to be taken seriously. At his blue-blooded family's Pennsylvania estate, he set up a training facility to help athletes realize their potential. And as Carell plays him, with a putty birdlike nose, sallow skin, and a locked jaw, we know there's something not right about him from the get-go.

So does Mark Schultz (Channing Tatum), a quiet, gold-medal-winning hulk who's broke, desperate, and living in the shadow of his older brother, Dave (Mark Ruffalo). When du Pont approaches him to come to his Team Foxcatcher compound, it feels like the creepy come-on of a guy in a van offering a kid sweets. After Mark arrives at du Pont's gym, things quickly go from mildly eccentric to lethally dangerous. The magnate's idea of fun is buying military-grade weapons, hoovering lines of cocaine, and getting down on the mat to grapple with his wrestlers in a way that doesn't seem entirely wholesome. You don't have to know anything about the true story the film is based on to guess that it won't end well.

THIS FILM CONTAINS THE FOLLOWING:

- **C** COCAINE
- **PN** PROSTHETIC NOSES
- **AT** ARMY TANKS
- **RN** RAMEN NOODLES
- **U** UNITARDS

Miller, the director of 2005's *Capote* and 2011's *Moneyball*, has shown a knack for turning real-life events into prestige procedural dramas. His movies may center on a gruesome murder in Kansas, a baseball team's unorthodox philosophy, or, in this case, a pair of wrestler brothers who come under the wing of an unstable benefactor. But what they're all really about is America: our obsession with pulpy true crime, our desire to see the underdog win, our lurid fascination with the dark side of our democracy's rich and powerful elite. The problem is that as impressive as the leads are (especially Carell, who subtly pinpoints the one percent's paranoia and pathological sense of entitlement), the movie unfolds at a chilly remove. It withholds insights into characters and smothers the audience with its bleak moodiness. Like du Pont himself, *Foxcatcher* draws us in without really allowing us to get under its skin. **B–**

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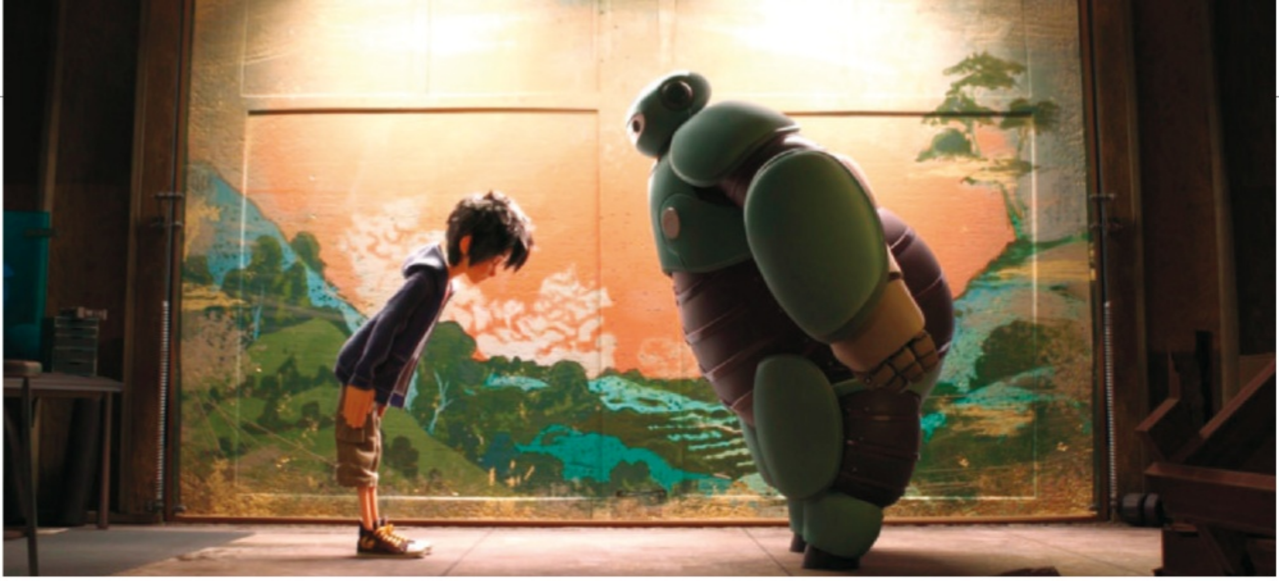

Big Hero 6

STARRING *Ryan Potter, Scott Adsit, Jamie Chung, T.J. Miller, Maya Rudolph*
DIRECTED BY *Don Hall and Chris Williams*
PG, 1 HR., 42 MINS. By Keith Staskiewicz

DISNEY'S *BIG HERO 6* is a work of fusion—not only because it's set in a pan-Pacific technopolis called San Fransokyo, but also in the way it seems to want to surgically implant the plush heart of a Pixar movie into the lumbering mechanical body of a Marvel property. Hiro Hamada (voiced by Ryan Potter) is a wayward boy genius who gives up back-alley bot-fighting for more purposeful scientific research with his brother. But when that brother is killed in a freak explosion, all Hiro is left with is a bottomless well of grief and his sibling's masterwork invention, a robotic "health care companion" named Baymax. This inflatable golem of empathy is at the center of Disney's marketing for the film, and for good reason—with his adorable naïveté and perfectly deadpan line readings courtesy of *30 Rock*'s Scott Adsit, he bounces away with the whole movie.

The initial scenes between these two are among *Hero*'s best, but the film starts gearing up early for the third-act climax, a smash-and-fly destructathon that will be familiar to anyone who has seen a blockbuster, superhero or otherwise, in the past 10 years. Hiro, Baymax, and four research buddies equip themselves as tech-assisted warriors to take on a masked supervillain controlling millions of tiny swarming microbots and a giant threatening portal to another dimension. All this kicks up a lot of narrative detritus, but the story knows when to pull back. Hiro's sadness over his brother's passing isn't just treated as a one-and-done origin story—it infuses every decision and emotional junction in the film. Baymax, programmed to be tender and nonviolent, is a wonderful antidote to the countless big-screen superprotagonists who walk away from the moral ramifications of their collateral damage like they do from big explosions: without looking back. At times, *Big Hero 6* gets a little too noisy for its own good, but that never manages to drown out its many quieter charms. **B+**

WITH HIS ADORABLE NAÏVETÉ AND PERFECTLY DEADPAN LINE READINGS, BAYMAX BOUNCES AWAY WITH THE WHOLE MOVIE.

CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

	EW	IMDb	METACRITIC	ROTTEN TOMATOES	AVG.
BIRDMAN	A–	87	88	93	89
FORCE MAJEURE	A–	78	85	96	86
NIGHTCRAWLER ↑	B+	83	76	93	84
DEAR WHITE PEOPLE	B	65	79	91	78
JOHN WICK	A–	82	67	86	78
THE BOOK OF LIFE	A–	76	67	81	75
FURY	C+	81	64	79	75
POINT AND SHOOT	A–	76	56	82	71
BEFORE I GO TO SLEEP	B	64	47	55	55
HORNS	C	66	47	53	55

BIG HERO 6: © DISNEY (2); *NIGHTCRAWLER*: CHUCK ZLOTNICK

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Felicity Jones and Eddie Redmayne

The Theory of Everything

STARRING *Eddie Redmayne, Felicity Jones, David Thewlis*
DIRECTED BY *James Marsh* **PG-13, 2 HRS., 3 MINS.**

By Chris Nashawaty

THE 32-YEAR-OLD British actor Eddie Redmayne has been performing on stage and in movies for the past dozen years. But aside from a couple of close calls after *My Week With Marilyn* and *Les Misérables*, he's never quite gotten that final nudge into full-fledged stardom. That's about to change. His fearless, flawless performance as Stephen Hawking in James Marsh's moving new biopic, *The Theory of Everything*, is on par with Daniel Day-Lewis' in *My Left Foot*.

Hawking, the physicist who achieved a fluky sort of pop culture fame in the late '80s as the bard of black holes, suffers from a debilitating motor-neuron disease similar to ALS that has confined him to a wheelchair for most of his adult life. But in the movie we are introduced to him before his affliction takes hold, when he's just an awkwardly charming Ph.D. student at Cambridge in the 1960s, with a mischievous smile, a mop of ginger hair, and nerdy Buddy Holly glasses. At a mixer, he meets and falls in love with a radiant poetry student named Jane (Felicity Jones). Then darkness falls, quickly and pitilessly.

THIS FILM CONTAINS THE FOLLOWING:

- M MATH
- T TUXEDOS
- P PUBS
- BA BRITISH ACCENTS
- C CHALKBOARDS

The cruelest irony is that at the very moment when Hawking's mind was exploding with radically expansive new ideas, his physical world was collapsing in on him. But he and Jane refuse to let the disease derail their life, and he remains steadfast in his pursuit of a theory about the universe that will alter the course of science. Though the film is conventionally structured and bathed in a for-your-consideration sheen, Redmayne's astonishing transformation lends a touch of magic to the material. Even when he's in a wheelchair, his torso twisted, his limbs gnarled, and his ability to speak severely limited, the actor conveys Hawking's genius and humanity (not to mention his crackling wit). It's like watching an escape artist who's bound and gagged break free from a straitjacket. What Redmayne does is breathtaking—and it never feels like a *performance*. In a much less showy role, Jones does her own heartbreaking work as the woman who dedicated her life to loving and caring for Hawking. With nuance and grace, she summons the pain and frustration that were by-products of that commitment.

And yet I couldn't help wishing that *The Theory of Everything* had more theory. Hawking famously excels at explaining complicated thoughts with layman simplicity, but the film never translates the originality and depth of his ideas—or even what they are. Marsh asks us to buy the beauty of Hawking's mind on faith. He's lucky he's got Redmayne to do his selling. **B+**

LIAM DANIEL

Samuel with
Gordon Ramsay

GREG GAYNE/FOX

MasterChef Junior

Tuesdays, 8 p.m.

FOX

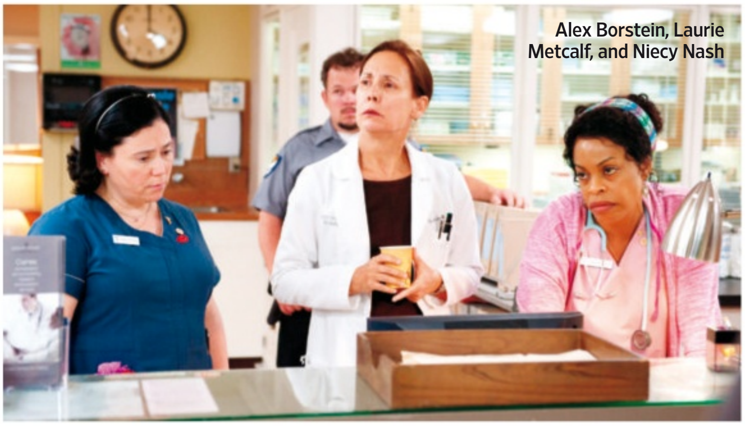
By Jeff Jensen

THERE IS AN ARGUMENT to be made that children shouldn't be used as self-debasing gladiators in the often-exploitative arena of competition shows. I won't be making it here: *MasterChef Junior* is a delightful, heart-healthy Happy Meal of *Hunger Games* entertainment. It's a pint-size extension of the *MasterChef* franchise, but is superior to it and a welcome tonic to so much schadenfreude-y reality blah-blah-blah. The stove-top sport is thrilling, the personalities are precocious, and the storytelling is committed to graciousness, good cheer, and of course, gourmet excellence. Five-spice chicken wings. Apple-juice-injected pork chops. Blood-orange cream pie. These kids can cook—better than you ever will. Never has a show that so humbles its audience felt so rousing.

This year's contestants, most of them middle schoolers, include an array of familiar but colorful personalities prone to saying the darndest things, like "You clearly like my filling" or "That looks like baby throw-up." The premiere identifies a pair of instant-star alphas who could dominate the competition and certainly dominate the screen. Samuel is a stout, sophisticated foodie whose self-confidence borders on arrogance. "I want to change the minds of culinary thinkers around the world," he announces. Oona is a sly, self-conscious imp with a sharp palate and a way with neologisms ("I am not a maestro of pancake flippery," she says after blowing a flapjack challenge). One wonders if they've spent as much time in acting classes as they have in cooking classes. Then there's the kid who will steal your heart: Abby, all big glasses and pink accents, who claps excitedly when her rivals prevail, hides under her chair in agony when they fail, tops her pastries with gumdrops, and says she'd donate her prize money to charity. "And I would buy a horse."

Gordon Ramsay and his fellow judges set much of the winning tone, dialing down the hard-ass-aesthete act but retaining just enough tough-love 'tude. They engage the children with respect and care, and have a ball with them without being condescending or treating them with kid gloves. The show is all about pitting innocents against one another, sure, but it finds its fun in delighting in the developing personhood and extraordinary artistry of these gastronome wunderkinds. They, and we, want them all to succeed and none of them to lose. *MasterChef Junior* exults in the joy of cooking, the joy of childhood, and the joy of treating people decently. I clearly like its filling. **A–**

Oona



Alex Borstein, Laurie Metcalf, and Niecy Nash

Getting On

Sundays, 10:30 p.m.
HBO
By Melissa Maerz

HERE'S A SECRET that "serious" hospital dramas don't tell you: The end of life, while sad, can also be hilarious, especially at the very moments when laughing seems wrong. That's the case in real life, as anyone who's ever watched a loved one succumb to the absurd tragedy of dementia can attest, and it's brilliantly captured on *Getting On*, which takes place in a hospital's geriatric wing. Season 2 begins with Nurse DiDi (Niecy Nash) plying a dying woman with questions about what the experience feels like. "There is an art to dying, DiDi," her colleague Dawn (Alex Borstein) snaps, "not just a chatty séance." But when DiDi tells the family to take their time saying goodbye, Dawn corrects her: "We have to have the room back by 11."

Getting On finds great comedic tension between the gravitas of getting on (as in getting old and dying) and the levity required for getting on (as in just getting through the workday). This season Dr. James (Laurie Metcalf) games hospice for more money—declaring patients terminally ill before their time. And Dawn seems equally unfazed about manipulating her closeted boss/lover (Mel Rodriguez) into taking a major step in their relationship. But if the hospital's staff is desensitized to basic human dignity, the show makes sure its audience never is. The endings of the second and third episodes deal with the big stuff—birth and death—and although they're darkly comic and deeply moving, it's hard to laugh or cry. You might just sit there, slightly shocked, and say, "Oh!" At those moments, *Getting On* is something better than funny or sad: It's true. **A**

MASTERCHEF JUNIOR: GREG GAYNE/FOX; *GETTING ON*: LACEY TERRELL/HBO

Five Things Eliza Coupe Wasn't Supposed to Tell Us About *Benched*

The *Happy Endings* alum, 33, testifies about USA's new legal comedy (Tuesdays, 10:30 p.m.), on which she plays a former corporate lawyer who is none too pleased to start over as a public defender. —DAN SNIERSON

SHE HAD COLD FEET (FOOT?) ALL SEASON LONG. "I had a broken ankle while filming the entire season, and I had to wear heels, so almost every scene where you don't see my feet, I'm in Uggs. I even had ice around my ankle. From the waist down, on set I looked like a homeless person—a homeless person in really nice Uggs."

THERE'S A PAPER TRAIL OF INCRIMINATING EVIDENCE. "On every piece of paper in that bull-pen office, we would draw really inappropriate things and give it to the other person right before they yelled 'Action!' so that when the person looked down they would see—oh, I don't know—a penis with a top hat on. I would make up songs to go with the pictures and then sing them. Oscar [Nuñez, her costar] would add to the pictures, or he'd come up with his own. We're *children*."

JAY HARRINGTON HAS A BOTTOMLESS STOMACH. "[Costar] Jay eats during a lot of his scenes. It's always timed out to lunchtime, and he ends up eating the actual sandwich. Jay and I could *not* be more different: I'm making smoothies for lunch, and he is eating anything that craft service or the props people are giving him. I'm like, 'Don't you want to, like, not eat it on every take?' and he's like, 'No. It's good. It's lunchtime.' He's *constantly* eating. But then he just looks amazing. It's not fair."

Eliza Coupe

SHE WANTED THE COURTROOM TO BE BRA-OPTIONAL. "I hate wearing bras because they're so uncomfortable, and I don't really need to. So I was like, 'I don't think Nina should wear a bra. It would be great for ratings. Keep it cold in there, and it'll be great!' And [the wardrobe department was] like, 'Ummm, I think we can't do that.' And I was like, 'Lemme just show you!' And they were like, 'That's not making it better. You're giving a prime example as to why this would never work. You're wearing a white shirt.' I fought them on that, and it didn't pan out in my favor. Although I *will* say there are a lot of scenes where I don't wear one, because I just refuse. But I've got a jacket on."

SHE'S WORKING ON A *BENCHED–MAD MEN* CROSSOVER. "We shoot right next to the *Mad Men* set, and we were coming back from location and we were all in the van. And Jon Hamm was walking across, and it was like all the girls turned into dudes and we were catcalling. I was like, 'Double D! Don Drapes! Let's do this! Don Draper and Nina need to have a scene!' And the funny thing is he totally heard everything we said because the window was down on the driver's side and we had no idea. He kinda smiled and then strutted his stuff a bit more. It was pretty great. I mean, when you're Donnie Drapes, ya know you're hot."

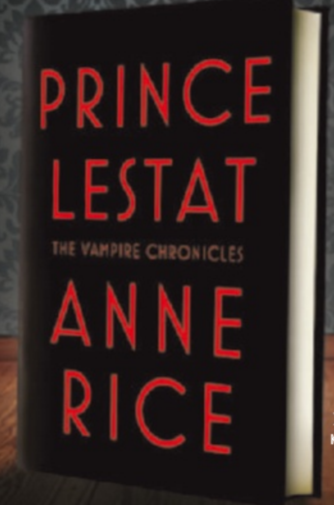
COUPE, HARRINGTON: SMALLZ & RASKIND/USA NETWORK (2); *BENCHED*: DAVID MOIR/USA NETWORK; HAMM: FRANK OCKENFELS 3/AMC

LESTAT
IS
BACK

THE VAMPIRE
CHRONICLES
CONTINUE

FROM THE WRITER
WHO STARTED IT ALL

ANNE
RICE



JOIN ANNE RICE
ON TOUR 11/2–12/6

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Jensen Ackles and Jared Padalecki then (in the pilot) and now (in episode 200)

Supernatural Turns 200

And to think—Sam and Dean don't look an episode over 100! Ahead of the anniversary episode (Nov. 11 at 9 p.m. on The CW), we rank the series' 20 best hours. (To see how all 200 eps rank, go to *ew.com/supernatural200*.) —JONATHON DORNBUSH AND SAMANTHA HIGHFILL

20 "All Hell Breaks Loose: Part 2"

Season 2, Episode 22

Dean's soul may have been sold to save brother Sam, but at least the manipulative Yellow Eyes is out of the picture.

19 "Nightshifter"

Season 2, Episode 12

What better way to escape a bank robbery perpetrated by a shape-shifter than to the tune of Styx's "Renegade"?

18 "Mystery Spot"

Season 3, Episode 11

Groundhog Day ain't got nothin' on this time-loop episode, in which Dean dies 100+ times.

JENSEN ACKLES' FAVORITE!

17 "Death's Door"

Season 7, Episode 10

Time ticks away as Bobby—one of the show's mainstays—goes to the great beyond...or so we think.

16 "Point of No Return"

Season 5, Episode 18

In the 100th episode, Dean contemplates letting archangel Michael take over his body but then kills Zachariah instead. (Sorry, Adam.)

15 "The Benders"

Season 1, Episode 15

For the first time, the bad guys aren't supernatural but human instead, and it's horrifying.

14 "Two Minutes to Midnight"

Season 5, Episode 21

Death makes a hell of a first impression—and that pizza he's eating doesn't look half bad either.

13 "All Hell Breaks Loose: Part 1"

Season 2, Episode 21

After Yellow Eyes puts Sam in a Hunger Games of his own, the younger Winchester dies in Dean's arms.

12 "Jus in Bello"

Season 3, Episode 12

The show's most exciting bottle episode ends on a downer as creepy little girl Lilith ruins the day.

11 "Sacrifice"

Season 8, Episode 23

Dean persuades Sam to stop the trials—which would close the gates of hell—with an unforgettable tear-filled speech (falling angels included).

10 "Dark Side of the Moon"

Season 5, Episode 16

Do all Sams and Deans go to heaven? They do visit pretty often, and this time they're hoping to find God.

9 "The End"

Season 5, Episode 4

In this alternate reality, Castiel loves orgies and Lucifer-Sam snaps future Dean's neck...in front of present-day Dean.

8 "No Rest for the Wicked"

Season 3, Episode 16

Dean, who can't catch a break, is mauled and then dragged to the underworld by Lilith's vicious hellhound.

7 "Lucifer Rising"

Season 4, Episode 22

The biggest bad of them all, Lucifer, is unleashed—and it's all Sam's fault.

6 "Abandon All Hope"

Season 5, Episode 10

Jo and Ellen die. Lucifer summons Death. Basically, the world is screwed.

5 "Changing Channels"

Season 5, Episode 8

Thanks to the Trickster, Sam and Dean are stuck in TV world, where *Dr. Sexy, M.D.* could give *Grey's Anatomy* a run in the ratings.

4 "The Monster at the End of This Book"

Season 4, Episode 18

The show's writers comment on *Supernatural* fanfic through Chuck—a.k.a. maybe-God—and apologize for season 1's "Bugs."

3 "Lazarus Rising"

Season 4, Episode 1

Meet Castiel, the angel who pulls Dean out of hell and really loves trench coats.

JARED PADALECKI'S FAVORITE!

2 "The French Mistake"

Season 6, Episode 15

In the most meta of episodes, Jared and Jensen star as Sam and Dean pretending to be Jared and Jensen. Creator Eric Kripke "dies."

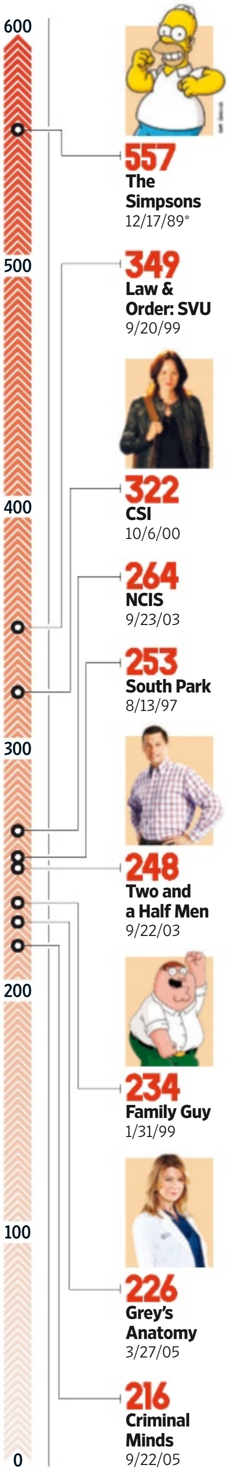
1 "Swan Song"

Season 5, Episode 22

The season 5 finale concludes Kripke's vision for the show with a Lucifer-Michael showdown. Also, Cas says "a--butt."

THE 200 CLUB

Supernatural joins an elite group of long-running scripted shows on the air



*DEBUT DATE

SUPERNATURAL: LEFT: JUSTIN LUBIN/THE WB; RIGHT: DIYAH PERA/THE CW; *THE SIMPSONS, FAMILY GUY*: FOX (2); *CSI*: SONJA FLEMMING/CBS; *TWO AND A HALF MEN*: MATT HOYLE/CBS; *GREY'S ANATOMY*: BOB D'AMICO/ABC

* If you're looking for What to Watch, it's been upgraded and expanded into our new section, The Cheat Sheet. Check it out on page 115.

THE PAST IS UNFORGIVING.

11.11

PATRICIA CORNWELL

FLESH AND BLOOD

A SCARPETTA NOVEL

PATRICIA.CORNWELL

@1PCORNWELL

PatriciaCornwell.com

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Music

Foo Fighters

Sonic Highways
ROCK (ROSWELL/RCA)
By Kyle Ryan

DURING THE FIRST episode of *Foo Fighters Sonic Highways*—the HBO docuseries about the making of the group's new album—singer-guitarist Dave Grohl notes that 2014 is the 20th anniversary of the first Foos demos. Two decades and eight studio albums are a long run for any band, so it's unsurprising that they've employed conceits in recent years to keep things interesting: 2011's *Wasting Light* was recorded on analog equipment in Grohl's L.A. garage, and for their latest they decamped to different cities—Nashville, New York, Seattle—to record with local musicians from each area.

That could make for a schizophrenic album, but listeners probably won't notice every zip code's influence as much as Grohl does. Nirvana producer Butch Vig, never afraid to apply liberal amounts of studio polish, keeps things focused. If anything, the impact may be more obvious lyrically: Opener "Something From Nothing," recorded in Chicago, weaves in the life story of local blues legend Buddy Guy. (Cheap Trick guitarist Rick Nielsen also plays on the song.) The start-stop rhythm and punk-inflected bombast of "The Feast and the Famine," recorded in Grohl's hometown of D.C., bear some of the album's most prominent local flavor, and it's one of *Highways*' high points. Unfortunately, the last two tracks are its weakest; the six-minute "Subterranean" drags, and though strings lend closer "I Am a River" some cinematic pomp, the song never quite finds its focus. As solid as *Sonic Highways* is, the entertaining making-of stories may ultimately overshadow the album. **B**

BEST TRACKS

THE FEAST AND THE FAMINE
A punkish ode to Grohl's hometown

IN THE CLEAR
A triumphant anthem

FOO FIGHTERS: RINGO STARR

(Above) Toni Braxton, Ginuwine, and LL Cool J

CHART FLASHBACK

November 1996 was all about Clintonisms, *The English Patient*, and Surge soda. And on the *Billboard* Hot R&B/Hip-Hop chart? No diggity, no doubt. —**KYLE ANDERSON**

1 BLACKSTREET FEAT. DR. DRE "No Diggity"
This was pretty much the last gasp for new jack swing, but what an exit: a chunky Bill Withers piano loop, harmonies about condom use, and Dre rapping his Ph.D. off about "eargasms." Play on, playas. **A**

2 GINUWINE "Pony"
In case you missed the metaphor, this badass, bass-burping Timbaland production is definitely not about equestrianism. **A**

3 MINT CONDITION "What Kind of Man Would I Be?"
Prince's reign as the funkiest Minnesotan was never really threatened by Mint Condition—despite the killer guitar solo snuck into this most basic of ballads. **C+**

4 KEITH SWEAT FEAT. ATHENA CAGE "Nobody"
Sweat answers the question "Who's savvy enough to overcome his somewhat disgusting stage name?" This guy! **A–**

5 BABYFACE FEAT. LL COOL J, HOWARD HEWETT, JODY WATLEY & JEFFREY DANIELS "This Is for the Lover in You"
Future CBS prime-time staple LL Cool J disconcertingly demands shower sex for "at least an hour," which is both a waste of water and a good way to chafe. **C**

6 AZ YET "Last Night"
It's a real bummer that the words right after the title are "I was inside of you." Way to make LL's marathon of erotic waterboarding sound downright appealing, Az-holes. **C–**

7 DRU HILL "Tell Me"
Sisqó's command three years later that ladies bare their uncomfortable undergarments would make him a solo star, but he warmed up with this group ode to providing a personal-shopper level of customer service. **B**

8 NEW EDITION "I'm Still in Love With You"
A big part of the video for this devotion jam features Ricky Bell seducing a woman in a gondola. Was that actually a thing in '96? And wouldn't it require a major dose of Dramamine before anything nasty could happen? **A–**

9 TONI BRAXTON "Un-Break My Heart"
The ultimate chest-pounding triumph for both Braxton and songwriter Diane Warren. Now, Toni, can you please un-make *Braxton Family Values*? **A–**

10 BRANDY, TAMIA, GLADYS KNIGHT & CHAKA KHAN "Missing You"
A soggy soul joint that just barely gets by on the strength of the pair of legends involved. To be fair, Knight and Khan aren't so bad either. **B–**

BRAXTON, LL COOL J: S. GRANITZ/WIREIMAGE.COM (2); GINUWINE: MICHEL LINSSEN/REDFERNS; MORRISSEY: JAMIE-JAMES MEDINA

ALSO AVAILABLE

→ ALBUMS

GARTH BROOKS
Man Against Machine
Thirteen years after his last LP, the country superstar returns with an album brimming with arena-size anthems, glossy production, and intimate storytelling. His sound hasn't changed much, but somehow *Man* doesn't feel dated. In fact, the likes of "Wrong About You" and "All-American Kid" are just what bro-soaked country radio's been missing. **B+** —*Madison Vain*

NICK JONAS
Nick Jonas
In case you've missed his recent crotch-grabbing pictorials, this former boy-bander wants you to know he's all grow'd up. His latest reflects that maturity with more Timberlake-style seduction and less of the pop-rock earnestness of his previous solo album. As long as you forget that you're listening to the star of *Camp Rock 2: The Final Jam*, it actually sounds pretty cool. **B+** —*Tim Stack*

TEYANA TAYLOR *VII*
After an extended tour of duty on the guest-appearance battlefield—that's where she befriended mentor Kanye West—Taylor finally drops her official debut. *VII* lacks his boundary-warping weirdness, but she has a strong grasp on lush '90s-kissed R&B, especially on the stark, slithery "Business." **B** —*Kyle Anderson*

DEERHOOF
La Isla Bonita
This is the arty S.F. indie rockers' 12th LP, but it feels like it could be their 24th: The foursome pack as many ideas as possible into each delirious minute. A lot of *La Isla Bonita* is like that too—see the stellar "Big House Waltz," which swerves between stomach-melting riffs and cavity-sweet melodies. May they live to release a dozen more. **B+** —*Ray Rahman*

RÖYKSOPP
The Inevitable End
It's hard to imagine a more fitting send-off for the Norwegian electro-pop pioneers: These 17 tracks—including two reworked Robyn guest spots!—from their self-proclaimed final album showcase the best of the duo's trance-y instrumentals, propulsive hooks, and bubbling beats. **A–** —*Madison Vain*

FROM OUR STAFF

EW copy chief **Dan Morrissey** is a master storyteller on *Disgraceland*, an album inspired by his years getting sober. It starts on a honky-tonk high, hits bottom in a Townes Van Zandt-style confessional, then rebuilds with a power ballad about forgiveness. Says Morrissey, "I was listening to some great Carrie Underwood weepers and I thought, 'Why not?'" *(Find it at danmorrissey.bandcamp.com)*

DAN MORRISSEY
disgraceland

Marianne Faithfull: The Great Rock & Roll Survivor

One of the most infamous It Girls of the Swinging London era—and a singular musical talent in her own right—the ever-forthcoming songstress, 67, is back with a new photo book and her 20th album, *Give My Love to London.* —MILES RAYMER

Both the new album and your new book, *Marianne Faithfull: A Life on Record*, reflect on a pretty remarkable life. Do you consider yourself sentimental?
Actually, the book [which features a foreword by longtime admirer Salman Rushdie] was put together by my manager. He's the one who's kept everything. I don't! I live in the moment. It doesn't mean I can't look back, though. One of my favorite songs [on *Give My Love*] is "Love More or Less," and on it I say, "I look at everything that I've done/The days, the years, the hours/Life it don't overcome/It just opens like a flower."

You've worked with everyone from the Rolling Stones, obviously, to Beck and Cat Power. Do they make rock stars like they used to?
My whole life I've been working with great musicians, from "As Tears Go By" [her 1964 breakout co-penned by Mick Jagger and Keith Richards] onwards. And I'm working with Roger Waters on the new album. I'd call him a rock star, wouldn't you? Damon Albarn's definitely a rock star! And so is Nick Cave. But they're not quite as... The misogyny is not so bad.

Did you encounter that a lot?
Well, just the whole thing of being considered a chick on the arm of a great rock star is an insult to me. But at the time, you have to remember, a lot of girls wanted to be where I was, for some weird reason. But yes, I've got to really make sure that people understand that I've been writing and thinking about what I'm saying for years now.

Do you stay up on what's happening in pop music?
Not at all. No, no, no. No. I listen to the same music I've always listened to, which is basically the blues. I love jazz, I love soul, R&B, Little Richard—yeah, there you are. And occasionally somebody gets through to me. I love the new Leonard Cohen, Damon Albarn's records, Nick Cave's records. But I'm not interested in pop music or celebrity at all, no. I had enough of that very early on, didn't I? Didn't last long. I got very bored very quickly with that.

That kind of exposure could be tiring.
Oh, it's horrible! Absolutely horrible. I can understand it if you don't have anything else you can do, for instance. Like, the Stones can't do anything else, can they? All they can do is be the greatest rock & roll band in the world, and that's what they are. I don't think they're doing it for the f---ing publicity, do you? I think they hate all that.

You were famous for having a very pretty voice, but you seem to have embraced how it's changed with age.
Of course I have! What else could I do? I liked when it changed. It was the voice I needed to say what I wanted to say to make [seminal 1979 comeback album] *Broken English*. It wouldn't have worked with my little voice at 17, if you know what I mean. [*Laughs*]

FOUR FAITHFULL CLASSICS

MARIANNE FAITHFULL

FAITHFULL: PAUL FARRELL/CONTOUR BY GETTY IMAGES

BY THE NUMBERS

PINK FLOYD

The art-rock maestros—whose *The Endless River* is their first new album in 20 years—have built up some wild stats

3

Number of Pink Floyd releases that were partially recorded on David Gilmour's houseboat

~~SIGMA 6~~
~~ABDABS~~
~~SCREAMING ABDABS~~
~~LEONARD'S LODGERS~~
~~SPECTRUM FIVE~~
~~THE TEA SET~~
~~PINK FLOYD BLUES BAND~~
Pink Floyd

7

NUMBER OF NAMES THE BAND HAD BEFORE SETTLING ON PINK FLOYD

1

NUMBER OF WEEKS **DARK SIDE OF THE MOON** SPENT AT NO. 1

↓

736

NUMBER OF CONSECUTIVE WEEKS **DARK SIDE** STAYED ON THE CHART—8,000 TO 9,000 COPIES ARE STILL SOLD WEEKLY

$258 MILLION

ROGER WATERS' NET WORTH AS OF 2014, MAKING HIM THE **19TH-RICHEST MAN IN ENGLAND**

$700,000

COST TO PRODUCE *THE WALL* (THAT WOULD EQUAL **$2.75 MILLION TODAY**)

6

Number of months of battery life powering the **blinking LED light** embedded in the packaging for the band's chart-topping 1995 live album, *Pulse*

53 + 1

ARTICULATED TRUCKS

CUSTOM PINK FLOYD VOLKSWAGEN

VEHICLES THAT CARRIED 700 TONS OF THE STAGE SET FOR THE 1994 *DIVISION BELL* TOUR. A CUSTOM PINK FLOYD VOLKSWAGEN GOLF WAS GIVEN AWAY TO A LUCKY FAN AT THE END OF EACH SHOW.

PINK FLOYD: ANDREW WHITTUCK/REDFERNS/RETNA LTD.; WATERS: PHILIP CHEUNG/GETTY IMAGES

These Bestselling Authors
Will Scare You
To Death...

USA TODAY BESTSELLING AUTHOR
MARY BURTON
COVER YOUR EYES

"A master when it comes to thrills!"
—*SUSPENSE MAGAZINE*

NEW YORK TIMES BESTSELLING AUTHOR
GREGG OLSEN
"Olsen will scare you—and you'll love it." —LEE CHILD
One step closer to a killer's embrace...
THE GIRL IN THE WOODS
A WATERMAN AND STARK THRILLER

"Olsen will scare you—and you'll love it."
—LEE CHILD

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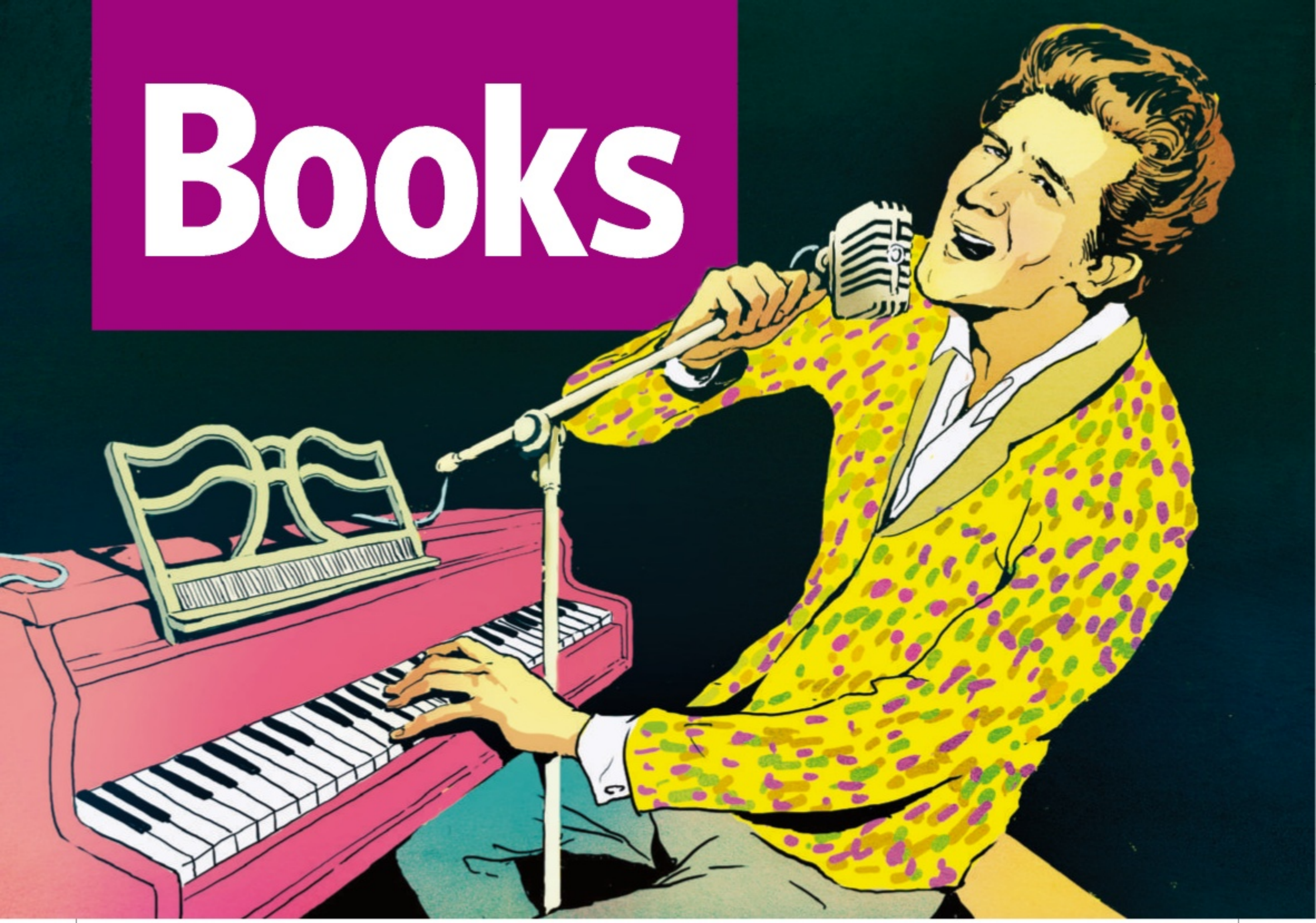


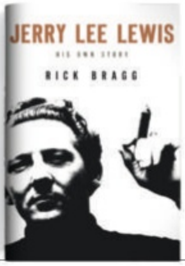
Jerry Lee Lewis

Rick Bragg

BIOGRAPHY

By Clark Collis

A CONCERT ANNOUNCER once introduced Jerry Lee Lewis as "a man who's so unreal it's hard to believe he's really here." Readers of this authoritative book about the much-married, booze-friendly, ex-pill-popping singer and piano player may well agree by the time they've finished *Jerry Lee Lewis: His Own Story*. It is certainly difficult to understand how the 79-year-old Lewis can still be alive and in possession of his unrepentant, biographer-assisting faculties—as well as what author Rick Bragg describes in the introduction as "a loaded, long-barreled pistol behind a pillow, a small arsenal in a dresser drawer, and a compact black automatic on a bedside table."



Lewis was born poor in rural Louisiana. When he visited Memphis in 1956 to seek his musical fortune, he and his father regarded the running water in their hotel-room sink as if it were the eighth wonder of the world: "First time we'd been in a place like that." Lewis claims he was "born to be on a stage," and just a couple of years after discovering the delights of indoor plumbing he'd become a huge star thanks to the lubricious hits "Whole Lotta Shakin' Goin' On" and "Great Balls of Fire." It could be said that above all, Lewis was born to be, and to get into, trouble. From the midway point, *His Own Story* documents the performer's many ups and often self-inflicted downs—professional, personal, and sexual. (Lewis developed such a reputation in the latter department that, at shows, husbands took to leaving bullets on top of his piano as a warning to leave their wives alone.)

It is tempting to borrow one of Bragg's folksy phrases and characterize this book as "more fun than a goat roping at a prison rodeo." But with an alarming number of Lewis family members dying young, there is far too much tragedy here for that. Regardless, the result is an enthralling look at the birth of rock & roll and the ensuing life of its arguably most colorful exponent. **B+**

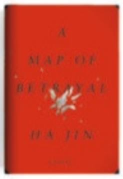
Illustration by **CHRISTINA UNG**

A Map of Betrayal

Ha Jin

NOVEL

By Stephan Lee



INTERNATIONAL intrigue and familial secrets merge in this subtle page-turner by the National Book Award-winning author of *Waiting*. In the vein of John le Carré, Ha Jin delves into his profoundly ambivalent antihero Gary Shang, a high-ranking CIA translator who passed state secrets to operatives in Mao's China from 1949 until 1980, when he was finally outed as a mole.

The novel is narrated by Gary's American-born daughter, Lilian, a college professor who comes into possession of her father's secret journals after his death. Leafing through the pages, she not only learns details about his life as a Communist intelligence agent, but she also discovers that he had been married as a young man in China—and that he had left that first family behind when he emigrated. Soon Lilian, who's moved to Beijing for a semester after winning a Fulbright, ventures deep into the provinces of northeast China to search for her long-lost half sister. It's then, in a shocking twist, that the legacy of her father's decades-long deception comes back to haunt her.

The novel expertly chronicles the fraught relationship between the U.S. and modern China with plainspoken clarity while only occasionally straying into textbook territory. Gary's story unfurls with sometimes frustrating restraint until the novel's second half, when the dam breaks and you can fully appreciate how torn he was between loyalty to his home country and the new life he was forging in the U.S. *A Map of Betrayal* works on two levels—as a startling thriller about a double agent whose carefully regimented life falls apart as soon as his cover gets blown, and as a moving family saga, the story of a hardworking immigrant father whose reticence masks wells of deeply held secrets. **B+**

JIN: JERRY BAUER; ORTBERG: COURTESY OF MALLORY ORTBERG (4)

MEMORABLE LINES

"When forsythia began to bloom in my backyard, she mailed me my father's diary, six morocco-bound volumes, each measuring eight inches by five. I hadn't known he kept a journal, and I had assumed that the FBI seized all the papers left by him, Gary Shang, the biggest Chinese spy ever caught in North America."

TWEETING THE CLASSICS

MALLORY ORTBERG

We asked the *Texts From Jane Eyre* author to try her hand at summarizing famous books in 140 characters or less.
—HILLARY BUSIS

TEXTS
FROM
JANE EYRE

Mallory Ortberg
@mallelis

Two sociopaths look exactly alike. #sweetvalleyhigh

Mallory Ortberg
@mallelis

A conscientious mother successfully ensures the economic futures of her daughters. She is never thanked for it. #prideandprejudice

Mallory Ortberg
@mallelis

A college student does not let his hatred for his mother and her new husband keep him from living in their house and accepting their financial support. #hamlet

Mallory Ortberg
@mallelis

A horrible racist with a collection of beautiful hats gets away with everything. #gonewiththewind

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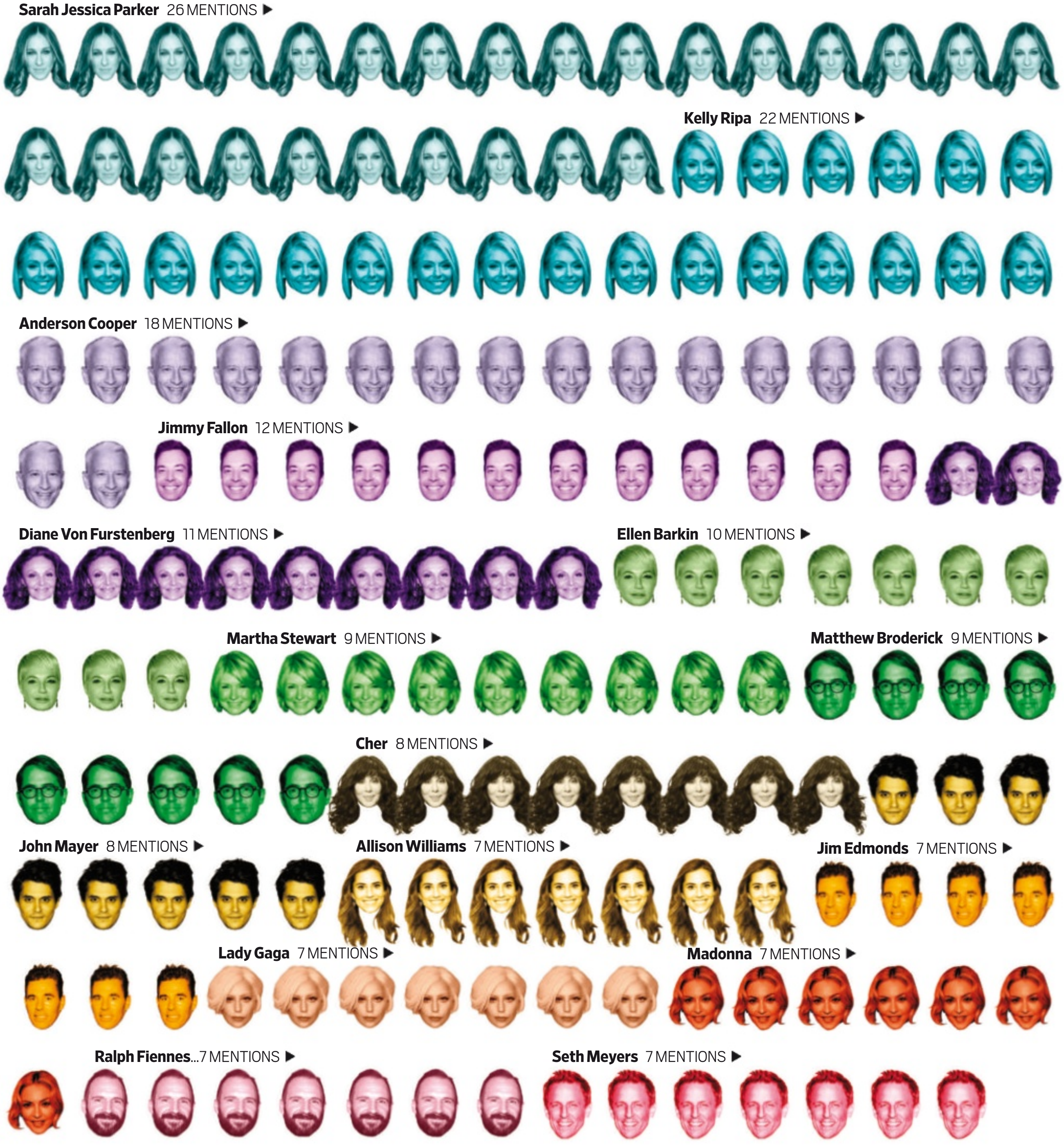
YOU AND ME
FREE TO BE FOUNDATION INC.

THE ANDY COHEN DIARIES

Name-Dropping With Andy Cohen

The *Watch What Happens Live* host has a *lot* of famous friends, and he dishes about them all in his cheeky new book, *The Andy Cohen Diaries.* So we've done the math to see whom he texts/talks to/parties with the most—and Sarah Jessica Parker nabs the top spot with 26 mentions. —**ERIC BROWN**



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50* BOOKS EVERY KID SHOULD READ

FORGET ALL THOSE STUFFY LISTS OF CLASSICS—IF YOU WANT TO KICK-START A CHILD'S LIFETIME LOVE OF BOOKS, CHECK OUT OUR ROUND-UP OF MUST-READS.

BY CHRIS LEE

KEY E = E-book C = CD A = Audible

	TITLE	AUTHOR	DESCRIPTION	PRIZE-WINNER?	MOVIE OR TV ADAPTATION?	AVAILABLE ON
AGES 3-5	**Madeline** 1939	Ludwig Bemelmans	The spunky, much-loved, yellow-hatted Parisian schoolgirl has her appendix removed.	🏅	🎞 📺	C A
	Green Eggs and Ham 1960	Dr. Seuss	The try-it-you-may-like-it relentlessness of Sam-I-am makes this book a cherished favorite.		📺	E C A
	Where the Wild Things Are 1963	Maurice Sendak	Sendak's small hero faces a recognizable swirl of childhood impulses—rage, fantasy, mischievousness.	🏅	🎞 📺	C A
	Bread and Jam for Frances 1964	Russell Hoban	This classic tackles a little badger's finicky palate with whimsy and empathy.		📺	C
	Strega Nona 1975	Tomie dePaola	A cautionary tale about disobeying orders—especially those of an Italian granny with a magic pasta pot.	🏅	📺	A
	The Polar Express 1985	Chris Van Allsburg	The thrill of Christmas brims from every page of Van Allsburg's nostalgic take.	🏅	🎞	E C A
	The Mitten 1989	Jan Brett	A Ukrainian folktale adaptation wrings unexpected humor from woodland creatures' adventures.			E C
	Library Lion 2006	Michelle Knudsen	A quirky story about a book-loving beast who learns that sometimes rules are meant to be broken.		📺	C
	The Lion & the Mouse 2009	Jerry Pinkney	This retelling of Aesop's fable makes a powerful case for random acts of kindness.	🏅		C A
AGES 6-8	**The Story of Babar** 1931	Jean de Brunhoff	An uplifting yarn—an orphan becomes the King of the Elephants!—that doesn't sugarcoat life's realities.		🎞 📺	C A
	Charlotte's Web 1952	E.B. White	A cultural touchstone of American childhood about friendship and loss. Some pig, and some book.	🏅	🎞	C A
	The Ramona series 1955–99	Beverly Cleary	By turns hilarious and poignant, these eight books set the standard for realistic children's fiction.	🏅	🎞 📺	E C A
	A Bear Called Paddington 1958	Michael Bond	Darkest Peru's cuddliest exile offers an important lesson: The extraordinary lurks beneath the ordinary.		📺	E C A
	Sylvester and the Magic Pebble 1969	William Steig	Be careful what you wish for! That's the message that hits home in this charming donkey's tale.	🏅	📺	C A
	Tar Beach 1991	Faith Ringgold	It weaves together memoir, African-American history, and magic realism to encourage dreaming.	🏅		
	The Magic Tree House series 1992–2014	Mary Pope Osborne	*Shhh!* Don't tell your kids these books—blending history and fantasy—are educational.		🎞 📺	E C A
	The Arrival 2007	Shaun Tan	A graphic novel about the upheaval of immigration told through fabulous pencil-drawn art.			
	Diary of a Wimpy Kid 2007	Jeff Kinney	This "novel in cartoons" gives young readers a peek at the hazards and indignities of middle school.		🎞	E C A
	The Black Stallion 1941	Walter Farley	In this timeless adventure, a shipwrecked boy tames a wild horse, unleashing both their potentials.		🎞 📺	E A

AGES 9-11	**All-of-a-Kind-Family** 1951	Sydney Taylor	No book delivers a more affirming message about family than this turn-of-the-century drama.				E	C	A
	The Borrowers 1952	Mary Norton	Kids will see themselves in the Lilliputians of the title—tiny, ingenious, vulnerable.		🎞	📺	E	C	
	Island of the Blue Dolphins 1960	Scott O'Dell	A wilderness survival odyssey that celebrates discovering resilience in solitude and strength in sadness.	🏅	🎞		E	C	A
	James and the Giant Peach 1961	Roald Dahl	A resourceful orphan finds friendship on a journey with magical insects.		🎞		E	C	A
	The Phantom Tollbooth 1961	Norton Juster	This adventure quietly endorses erudition—it's a manifesto on wisdom being cool.		🎞		E	C	A
	Where the Red Fern Grows 1961	Wilson Rawls	An inspiring paean to childhood freedom and outdoor life about a boy and his dogs.		🎞		E	C	A
	D'Aulaires' Book of Greek Myths 1962	Ingrid & Edgar D'Aulaire	Mesmerizing artwork and storytelling turn this book about the Greek gods into great entertainment.					C	A
	Harriet the Spy 1964	Louise Fitzhugh	A classic tale of espionage teaches kids the perils of brutal honesty—and also that "different" is okay.		🎞	📺	E	C	A
	From the Mixed-up Files of Mrs. Basil E. Frankweiler 1967	E.L. Konigsburg	A sister-brother duo run away and hide inside New York's Metropolitan Museum of Art.	🏅	🎞	📺	E	C	A
	Are You There, God? It's Me, Margaret. 1970	Judy Blume	Tackling both puberty and religious consciousness, this is a sensitive portrayal of preteen angst.				E	C	A
	Roll of Thunder, Hear My Cry 1976	Mildred D. Taylor	This unflinching historical novel shows how dignity overcomes hatred and courage combats despair.	🏅	🎞		E	C	A
	The Adventures of Captain Underpants 1997	Dav Pilkey	Toilet humor and "laffs" abound in this illustrated book with road-tested appeal for reluctant readers.				E		
	Holes 1998	Louis Sachar	A surreal mash-up of mystery and humor at a juvenile correctional camp—serious *and* seriously funny.	🏅	🎞		E	C	A
	Bud, Not Buddy 1999	Christopher Paul Curtis	Hope and good humor hit the road with a plucky orphan in search of his jazz-musician dad.	🏅			E	C	A
	A Series of Unfortunate Events 1999–2006	Lemony Snicket	The darkly funny mock-gothic series resists providing easy answers to its messy mysteries.		🎞		E	C	A
	The Tale of Despereaux 2004	Kate DiCamillo	An underdog story about three nonconformists that's wry, suspenseful, and heartbreaking.	🏅	🎞		E	C	A
	One Crazy Summer 2010	Rita Williams-Garcia	A kid's-eye view of the Black Power movement that examines the bonds of sisterhood and family.	🏅			E		A
	Wonder 2012	R.J. Palacio	It takes on issues such as bullying and disabilities while instilling hope in our flawed humanity.				E	C	A
AGES 12+	**The Lion, the Witch and the Wardrobe** 1950	C.S. Lewis	This fantasy strikes a universal theme: every child's capacity for greatness.		🎞	📺	E	C	A
	A Wrinkle in Time 1962	Madeleine L'Engle	Not just an exhilarating space-travel fantasy but also a time-honored outlier of girl-friendly sci-fi.	🏅		📺	E	C	A
	The Outsiders 1967	S.E. Hinton	Passed among readers like a secret handshake, it's packed with gangs, class warfare, and bromance.		🎞		E	C	A
	Bridge to Terabithia 1977	Katherine Paterson	This heartrending classic about friendship and loss is literary practice for real-life tragedy.	🏅	🎞	📺	E	C	A
	The Giver 1993	Lois Lowry	The road to dystopia is paved with good intentions. Lowry's world is colorless, her book is anything but.	🏅	🎞		E	C	A
	The Harry Potter series 1997–2007	J.K. Rowling	Harry grew up never knowing he was special. These books teach all kids they are.		🎞		E	C	
	Monster 1999	Walter Dean Myers	This novel about a Harlem teen on trial for murder shows how life can hinge on just one bad choice.	🏅			E	C	A
	Esperanza Rising 2000	Pam Muñoz Ryan	Political unrest and cultural turmoil upend this Mexican-American reverse-Cinderella tale.				E	C	A
	The Sisterhood of the Traveling Pants 2001	Ann Brashares	High school BFFs share thrift-store jeans, a metaphor for another shared experience: growing up.		🎞		E	C	A
	The Book Thief 2005	Markus Zusak	The Nazi-era-set story presents reading as a survival mechanism—a lifeline to hope.	🏅	🎞		E	C	A
	The Hunger Games 2008	Suzanne Collins	Endlessly determined Katniss Everdeen is a woman warrior without equal in pop culture.		🎞		E	C	A
	Smile 2010	Raina Telgemeier	A graphic memoir/dental drama that captures teens' struggles with identity and appearance.	🏅			E		
	The Fault in Our Stars 2012	John Green	An unsentimental cancer romance with a message: Even if your days are numbered, make them count.		🎞		E	C	A

*Actually, since we included some series, the total is 119.

PRIZES CITED: THE *BOSTON GLOBE*-HORN, THE CALDECOTT, THE CORETTA SCOTT KING, THE MICHAEL L. PRINTZ, THE NATIONAL BOOK AWARD, THE NEWBERY

THE FAULT IN OUR STARS: JAMES BRIDGES; *JAMES AND THE GIANT PEACH*: BO HENRY; *WHERE THE WILD THINGS ARE*: ANDERS OVERGAARD; *HARRY POTTER AND THE SORCERER'S STONE*: PETER MOUNTAIN; *THE SISTERHOOD OF THE TRAVELING PANTS*: DIYAH PERA; *PADDINGTON*: STUDIO CANAL

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WEEKS OF NOV. 10–NOV. 23

The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE BY RAY RAHMAN

WE LOVED WHAT TO WATCH so much, we turned it into What to Watch, Read, Play, Stream...a.k.a. **The Cheat Sheet**

MONDAY 11/10

The Blacklist

TV | 10–11PM | *NBC*

MIDSEASON FINALE Liz Keen (Megan Boone) has some serious (daddy?) issues. Her relationship with Red (James Spader) is threatened when they go behind each other's backs: He partners with übervillain Berlin (Peter Stormare), and she keeps Tom's (Ryan Eggold) fate a secret. "In a way, having Tom on that boat held captive is a betrayal of Reddington," says Boone. "But certainly Reddington teaming up with Berlin—who's responsible for Meera's [Parminder Nagra] death, and who ostensibly put Tom in her life—is a betrayal of Elizabeth. There's a larger divide happening between Reddington and Elizabeth during this episode than there has been in the past." The hour culminates with "a lot of loose ends" to set up the show's Super Bowl Sunday return, where they'll (hopefully) admit what we all already know: Red needs a new fedora. —*Natalie Abrams*

Röyksopp

ALBUM | THE INEVITABLE END

The Scandinavian twosome follow up this summer's Robyn-assisted mini-album with a Robyn-assisted *full* album. Frankly, that's still not enough Robyn.

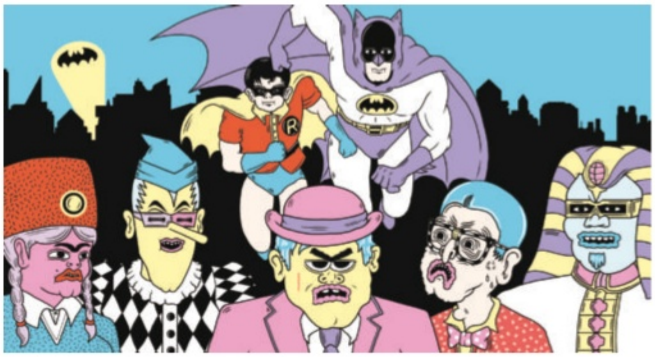
THE INEVITABLE END
RÖYKSOPP

Wild

ALBUM | *SOUNDTRACK*

Leonard Cohen? Lucinda Williams? Portishead? With tunes this sad, we'd probably give up midhike and just wait for the cold to take us.

TUESDAY 11/11



Batman: The Complete TV Series

DVD | *SERIES*

Meet the six craziest villains from the 1960s Batman series, finally out on DVD.
The Bookworm He likes to read and wears a hat with a book light. Ooh, *nefarious*!
The Minstrel He sings, rhymes, plays a lute—and yet was curiously left out of the Dark Knight trilogy. (It would've been a great role for Michael Fassbender.)
Louie, the Lilac This gangster hypnotizes people with lilacs. He also drives a car filled with lilacs. And eats lilacs. To summarize: Really into lilacs.
Egghead and Olga, Queen of the Cossacks Egghead is a very smart, very bald man. Olga, his lover, is a warrior queen. Hey, it worked for Seal and Heidi Klum.
King Tut A professor hits his head and thinks he's a reincarnated pharaoh. He calls his goons "Tutlings," but we'll blame that on the head injury, too. —*Darren Franich*

Halo: Nightfall

STREAMING | SERIES | *XBOX ONE*

"Ridley Scott produced a live-action digital series for Xbox's marquee video-game franchise," I overheard a young person say on the subway as I stared at the floor, contemplating my mortality.

Parkay Quarts

ALBUM | CONTENT NAUSEA

You might also know the band as Parquet Courts, but you don't have to be a spelling-bee champ to love this album.

Grumpy Cat's Worst Christmas Ever

ALBUM | *SOUNDTRACK*

Hark! The Internet gimmicks sing. Glory to the newborn meme! Peace on earth and mercy mild, God and Aubrey Plaza reconciled.

High Maintenance

STREAMING | SERIES | *VIMEO*

Jonesing for more of your favorite pot-delivering, philosophy-dabbling Web series? Chill, dude—there's a fresh six-episode batch waiting for you to munch on.

ALSO AVAILABLE

...And You Will Know Us by the Trail of Dead
IX
Garth Brooks
Man Against Machine

Anjelica Huston
Watch Me: A Memoir
Stephen King
Revival
Andrew Dice Clay
The Filthy Truth

Assassin's Creed Unity
PS4, Xbox One
LEGO Batman 3: Beyond Gotham
PS4, Xbox One, Wii U

WEDNESDAY 11/12

American Horror Story: Freak Show

TV | 10–11PM | *FX*

Jessica Lange's Elsa debuts a dangerous new act in her show. Ladies and gentlemen, step right up to see with your very own eyes this exotic spectacle, the Revitalized Actress!

Down East Dickering

TV | 10–11PM | *HISTORY*

SEASON PREMIERE "Down East" is a term for Maine; "dickering" is a kind of bartering that's popular in the Deep North and, as far as we can tell, has nothing to do with certain anatomical parts. The New England setting aside, this reality show isn't far from Southern peers like *Lizard Lick Towing*—just less entertaining. We see folks doing stray jobs (say, cleaning a barn) in exchange for goods ($600 of lobster). Could be fun, but the characters are a snooze. The only interesting one is a weirdo named Speedy...but he's not even from Maine. **C**

*Times are Eastern Standard and subject to change

THE BLACKLIST: DAVID GIESBRECHT/NBC; GRUMPY CAT'S WORST CHRISTMAS EVER: LIFETIME; BROOKS: DANIEL BOCZARSKI/REDFERNS VIA GETTY IMAGES; AMERICAN HORROR STORY: FREAK SHOW: MICHELE K. SHORT/FX; DOWN EAST DICKERING: MATHIEU YOUNG/A&E NETWORKS

Illustration by **JOSH FREYDKIS**

WEEKS OF NOV. 10–NOV. 23

The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE BY RAY RAHMAN

THURSDAY 11/13

Reign

TV | 9–10PM | *THE CW*

The young Princess Claude unexpectedly returns to her mother Queen Catherine's palace. Hey, even royal teens need to get their laundry done.

Jean-Claude Van Damme: Behind Closed Doors

TV | 11PM–MIDNIGHT | *REELZ*

SEASON FINALE Action star Jean-Claude Van Damme is famously unwilling to divulge his darkest secrets, even though the JCVD-hungry public fiends for it. Or so this all-access tag-along show wants you to believe. So what are the big truths unearthed here? In following Van Damme as he goes apartment-hunting for his son and visits his ear doctor, we now know that no amount of starring in *Double Impact* can save you from reality-show-killing banality. **C** —*Kyle Anderson*

FRIDAY 11/14

Rosewater

MOVIE | NR | 1 HR., 43 MINS.

See the film that made John Oliver a star.

Dumb and Dumber To

MOVIE | PG-13 | 1 HR., 50 MINS.

In the time it took for us to get a *Dumb and Dumber* sequel, *The Santa Clause*—also from 1994—has had *two* follow-ups, so this had better be good.

Chelsea Peretti: One of the Greats

STREAMING | COMEDY | *NETFLIX*

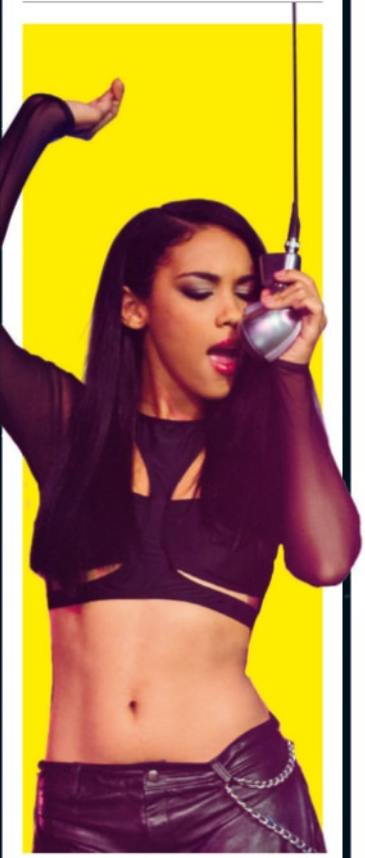
Brooklyn Nine-Nine's Peretti has made a pretty good stand-up special by making fun of stand-up specials. Her best bits are chased with witty moments of self-doubt: After calling herself an "ugly whore," she's joined on stage by a junior-high-school photo of herself that begs, "You don't have to do this!" And her take on comedy clichés, like guys who mime having sex with chairs, is spot-on: "I've been working on this classic bit where I just passively take it from the stool." **B+** —*Melissa Maerz*

Foxcatcher

MOVIE | R | 2 HRS., 14 MINS.

With the help of prosthetics, Steve Carell revives his role as Gru in this live-action adaptation of *Despicable Me*.

SATURDAY 11/15



Aaliyah: The Princess of R&B

TV | 8–10PM | *LIFETIME*

One of the best R&B artists of her time deserves better than this snoozy biopic. While not as embarrassing as September's *The Brittany Murphy Story*, Lifetime's latest cheapo drama follows the rise and tragic 2001 death of the singer, played by the sweet but bland Alexandra Shipp. She has the star's abs, but none of the charisma. In fact, the sole reason to watch is to gawk/laugh at the community-theater-level miscasting of Aaliyah's famous friends Missy Elliott and R. Kelly, along with a janky re-creation of the 1998 Academy Awards, where Aaliyah performed. **C** —*Tim Stack*

The Missing

TV | 9–10PM | *STARZ*

SERIES DEBUT Another dark mystery-thriller about missing children. Why don't they just borrow a kid from ABC? Nobody would even notice!

SUNDAY 11/16

Once Upon a Time

TV | 8–10:01PM | *ABC*

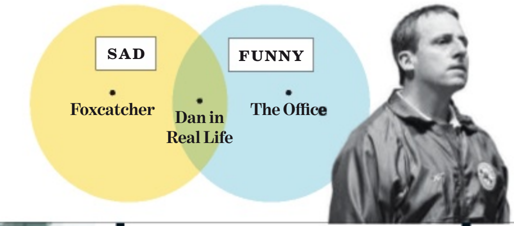
Elsa (Georgina Haig) may be able to *let it go*, but it's not so easy for Emma (Jennifer Morrison). With the threat of yet another curse, her powers start to go haywire. "Emma is going to feel like she's out of control," creator and EP Edward Kitsis says. "Her magic can hurt people, and she's going to wrestle with whether or not she can get rid of it once and for all." Meanwhile, Regina's (Lana Parrilla) quest for the storybook author takes a turn with help from an unexpected source. Sadly, there's still no word on when they'll all build a talking snowman. —*Natalie Abrams*

Jeff Dunham: All Over the Map

TV | 9–10PM | *COMEDY CENTRAL*

The ventriloquist comic travels the globe with controversial pals like Achmed the Dead Terrorist, José Jalapeño, and Jeff the Sadly Racist Ventriloquist Comic.

REIGN: BEN MARK HOLZBERG/THE CW; *JEAN-CLAUDE VAN DAMME: BEHIND CLOSED DOORS*: TONY WARD/ITV; *DUMB AND DUMBER TO*: HOPPER STONE; *CHELSEA PERETTI: ONE OF THE GREATS*: NETFLIX; *AALIYAH: THE PRINCESS OF R&B*: CHRISTOS KALOHORIDIS/LIFETIME; *ONCE UPON A TIME*: EIKE SCHROTER/ABC; *JEFF DUNHAM: ALL OVER THE MAP*: EB MEDIA PR



Steve Carell Venn Diagram

← *In* Foxcatcher

VIDEO GAME
HIGH SCHOOL
You
TAKE IT TO THE NEXT LEVEL

New Season Now on YouTube

YouTube / VideoGameHighSchool

MONDAY 11/17

Banksy Does New York

TV | 9–10:20PM | *HBO*

The documentary covers Banksy's New York "residency" in 2013. "Residency" is in quotes because, come on, artists can't afford to live in New York anymore.

ONE DIRECTION
FOUR
THE ULTIMATE EDITION

One Direction

ALBUM | FOUR

Five of these are real songs on the new 1D album. The rest are fakes. Can you spot the real titles? (Answers below.)

(A) "Steal My Girl"
(B) "Night Changes"
(C) "Fire Alarm"
(D) "Girl Almighty"
(E) "Fan Fiction"
(F) "Wait, Where Did My Girl Go?"
(G) "18"
(H) "19"
(I) "Are You Sure You Haven't Seen My Girl? I'm Worried, She's Normally Home by Now. This Is So Unlike Her"
(J) "Clouds"

Bryan Ferry

ALBUM | AVONMORE

The stylish former Roxy Music frontman still has one of the most seductive voices in rock, as evidenced by his *Avalon*-evoking new solo record.

Metallica

GUEST | 12:37–1:37AM

THE LATE LATE SHOW WITH CRAIG FERGUSON | *CBS*

Wanna watch the "Enter Sandman" band right before bed? They'll be playing for Ferguson all week.

TUESDAY 11/18

Ed Sheeran: A Visual Journey

BOOK | ED SHEERAN AND PHILLIP BUTAH

The 23-year-old singer got an acclaimed artist to illustrate tales from his life. I did something similar at that age, but they were police sketches.

Song by Song: Blondie

TV | 10–10:30PM | *OVATION*

Debbie Harry dives into the story behind her 1979 hit "Heart of Glass." Watch, or risk being forced to hand in your black leather jacket to the proper authorities.

WWE 2K15

GAME | SPORTS | *PS4, XBOX ONE*

This year's edition features "an updated health and stamina bar to provide more realistic WWE Superstar statistics." As if professional wrestling weren't realistic enough!

FOXCATCHER: SCOTT GARFIELD; *SONG BY SONG: BLONDIE*: COURTESY OVATION TV; *WWE 2K15*: 2K

ONE DIRECTION QUIZ ANSWERS: A, B, D, G, J

WEEKS OF NOV. 10–NOV. 23

The Cheat Sheet

YOUR DAY-TO-DAY GUIDE TO EVERYTHING YOU NEED TO KNOW IN POP CULTURE BY RAY RAHMAN

TUESDAY (CONT.)

The Art of McCartney

ALBUM | *COMPILATION*

Listen to Bob Dylan, Brian Wilson, and more cover Macca the right way—on wax with this 42-track vinyl box set.

22 Jump Street

DVD | *MOVIE*

At home no one can see you slo-mo the Jonah Hill scenes (you weirdo).

ALSO AVAILABLE

Ariel Pink Pom Pom
Buzzcocks The Way

Brooke Shields There Was a Little Girl: The Real Story of My Mother and Me

WEDNESDAY 11/19

Duck Dynasty

TV | 9–10PM | *A&E*

SEASON PREMIERE We were going to find a picture from the show, but then we realized that we'd rather look at something pleasant.

Nashville

TV | 10–11PM | *ABC*

Rayna and Luke attend the CMAs, while Deacon and Scarlett watch on TV. Guests include Trisha Yearwood and the Band Perry, who I assume are performing in Scarlett's basement.

THURSDAY 11/20

Project Runway All Stars

TV | 9–10PM | *LIFETIME*

The episode's titled "Wear Your Heart on Your Sleeve," so don't be alarmed if you see Isaac Mizrahi sleeveless.

Party Down South 2

TV | 9–10PM | *CMT*

SERIES DEBUT No, it's not a revived *Party Down* starring Adam Scott and Lizzy Caplan as caterers who reunite to serve food at Bonnaroo... But call me, Starz, I just got an idea!

How to Get Away With Murder

TV | 10–11PM | *ABC*

MIDSEASON FINALE We'll finally get to see what happened on the night of Sam's death. My theory? It was that damn Victoria Grayson!

FRIDAY 11/21

The Hunger Games: Mockingjay—Part 1

MOVIE | PG-13 | 2 HRS., 3 MINS.

And that, children, is why you should never gerrymander.

The Imitation Game

MOVIE | PG-13 | 1 HR., 54 MINS.

Benedict Cumberbatch adds another line to his Mensa application form.

V/H/S: Viral

MOVIE | R | 1 HR., 21 MINS.

The horror sequel centers on a group of fame-obsessed teens who unwittingly become part of a sinister Internet sensation: Zach Braff's Kickstarter page.

ALSO AVAILABLE

A Girl Walks Home Alone at Night
NR, 1 hr., 39 mins.

Eat: The Story of Food
Miniseries Debut, 9–10 p.m., Nat Geo

Lost Songs: The Basement Tapes Continued
9–11 p.m., Showtime

Lilyhammer
Season 3 Premiere, Streaming, Netflix

22 JUMP STREET: GLEN WILSON; PINK: GARY MILLER/WIREIMAGE.COM; RUBBER DUCK: JEFFREY SYLVESTER/GETTY IMAGES; *NASHVILLE*: MARK LEVINE/ABC; *PROJECT RUNWAY ALL STARS*: PAWEL KAMINSKI/LIFETIME; *PARTY DOWN SOUTH*: ANDY BATT/CMT; *THE HUNGER GAMES: MOCKINGJAY—PART 1*: MURRAY CLOSE

Games of the Week

1. *The Imitation Game*
2. *Assassin's Creed Unity*
3. ***The Hunger Games: Mockingjay—Part 1***

Sci Show
DID YOU KNOW?
EVERYONE HALLUCINATES NATURALLY.
You
MAKE
Curiosity
Contagious
Episode: Why Do We Hallucinate?

YouTube / SciShow + 2,001,107 Fans

SATURDAY 11/22

A Royal Christmas

TV | 8–10PM | *HALLMARK*

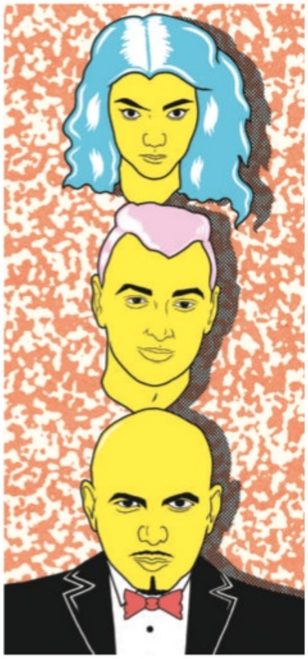
A.k.a. "All I Want for Christmas Is for My BF to Secretly Be a European Prince With a Mean Mom Played by Jane Seymour but Hey I'm Just a Down-to-Earth American Girl Hangin' in a Castle So Everything Works Out! Also, 'Jingle Bells.'" **B–** —*Leah Greenblatt*

Hello Ladies: The Movie

TV | 10–11:20PM | *HBO*

Though it ranked among EW's best new shows of 2013, this cringey comedy from Stephen Merchant (the U.K. *Office*) was canceled by HBO. Thankfully, it gets a deeply satisfying last hurrah here, as failed player Stuart (Merchant) tries to impress an ex by pretending that Jessica (Christine Woods) is his girlfriend. Will this fake relationship bloom into something real? We won't spoil anything, but be prepared for some exquisitely awkward dirty talk, and a moment with Nicole Kidman that's so painful, you might actually shout "No!" at the TV screen. **A** —*Melissa Maerz*

SUNDAY 11/23



The 2014 American Music Awards

TV | 8–11PM | *ABC*

Pitbull, who hosted the ceremony last year, returns to do it all again. Is he looking to become the Billy Crystal of the AMAs? Nah, he just wants to have a good time. "It's the formal-informal awards show," he says—in other words, it's the Golden Globes to the Grammys' Oscars. "They think outside the box, so you don't know what might happen...or what might not happen!" What we do know is that there'll be performances from the likes of Sam Smith, Lorde, Fergie, and Mr. Worldwide himself. Beyond that, Pitbull says he's just hoping to become a better host: "I could've had more fun last year. For example, when Taylor Swift came up, I gave her an award. But in my head, right after I gave the award I thought, 'Man, I should've ran off with the award just to mess with her a little bit!' So this year, I'm going to have a lot of fun." You're on notice, T-Swift.

Homeland

TV | 9–10PM | *SHOWTIME*

Carrie must improvise in order to salvage her mission. But will she pick Second City or the Groundlings? The suspense is killing us!

THE HUNGER GAMES: MOCKINGJAY—PART 1: MURRAY CLOSE; *A ROYAL CHRISTMAS*: GABRIEL HENNESSEY/HALLMARK; *HELLO LADIES*: JAIME TRUEBLOOD/HBO

Illustration by **JOSH FREYDKIS**

* **What do you think of our new Cheat Sheet?** Send your feedback to editor@ew.com

The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

Cops reportedly visit Ariana Grande fan who sent the pop star candles, a 42-pound pumpkin, and various dog and cat calendars. (Grande is keeping the cat calendars.)

A jar filled with Sia's breath will be auctioned off for charity, where it will hopefully sell better than Lady Gaga's 2008 burp-in-an-urn.

Science journalist sues over name-drop in *American Hustle*. Also, finally sees *American Hustle*.

Real Housewives of Beverly Hills or *Days of Our Lives* fanfic?

And you thought Darko couldn't get darker.

Fans fund stop-motion *Doctor Who* Christmas special; Rankin/Bass specials now retitled *The Eleventh Rudolph: Day of the Santa*.

Warning: No wormhole can help you avoid spoilers.

The all-star New Basement Tapes will make your Dylan-fan dad happy-cry.

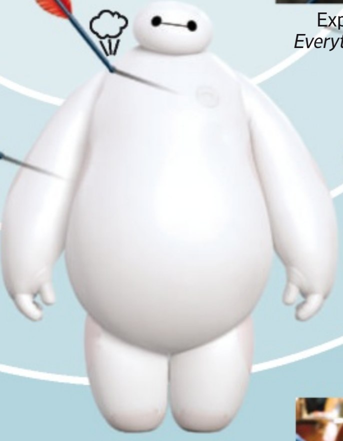
TNT orders Sharon Stone drama, to debut sometime in late 1995.

A change of scenery is just what she needed. And no Dana.

Jamie Dornan won't show his penis in *Fifty Shades of Grey*. You win this round, Affleck.

Expect to see this *Everything* everywhere.

So, *House of Cards* season 3 looks weird.



The best use of an inflatable since *Airplane!*

Exclusive pic of Bullseye's reaction to the new Pee-wee Herman movie

All *American Horror Story* seasons are connected...and not just because they all make you yell "WTF!"

The only reason to watch *Dancing With the Stars*. No, seriously, the *only* reason.

You can't make it up: NBC cancels *A to Z* timed to letter *F* episode. You can't make it up to us: *Bad Judge*.

SIA: MONICA SCHIPPER/GETTY IMAGES; *THE REAL HOUSEWIVES OF BEVERLY HILLS*: MICHAEL LARSEN/BRAVO (2); *NIGHTCRAWLER*: CHUCK ZLOTNICK; DORNAN: BEN PRUCHNIE/FILMMAGIC; *THE THEORY OF EVERYTHING*: LIAM DANIEL; HERMAN: ED KRIEGER; *A TO Z*: JESSICA BROOKS/NBC; *BAD JUDGE*: JOHN FLEENOR/NBC; *BIG HERO 6*: © DISNEY; ALFONSO RIBEIRO: ADAM TAYLOR/ABC; *AMERICAN HORROR STORY: MURDER HOUSE*: ROBERT ZUCKERMAN/FX; *AMERICAN HORROR STORY: ASYLUM*: BYRON COHEN/FX; *AMERICAN HORROR STORY: COVEN, AMERICAN HORROR STORY: FREAK SHOW*: MICHELE K. SHORT/FX (2); *HOMELAND*: DAVID BLOOMER/SHOWTIME; STONE: INFPHOTO.COM; *INTERSTELLAR*: MELINDA SUE GORDON; *AMERICAN HUSTLE*: FRANCOIS DUHAMEL; GRANDE: KELLY A. SWIFT/STARTRAKSPHOTO.COM

UNITED STATES OF AMERICA
CENTRAL INTELLIGENCE AGENCY
The President's Daily Brief

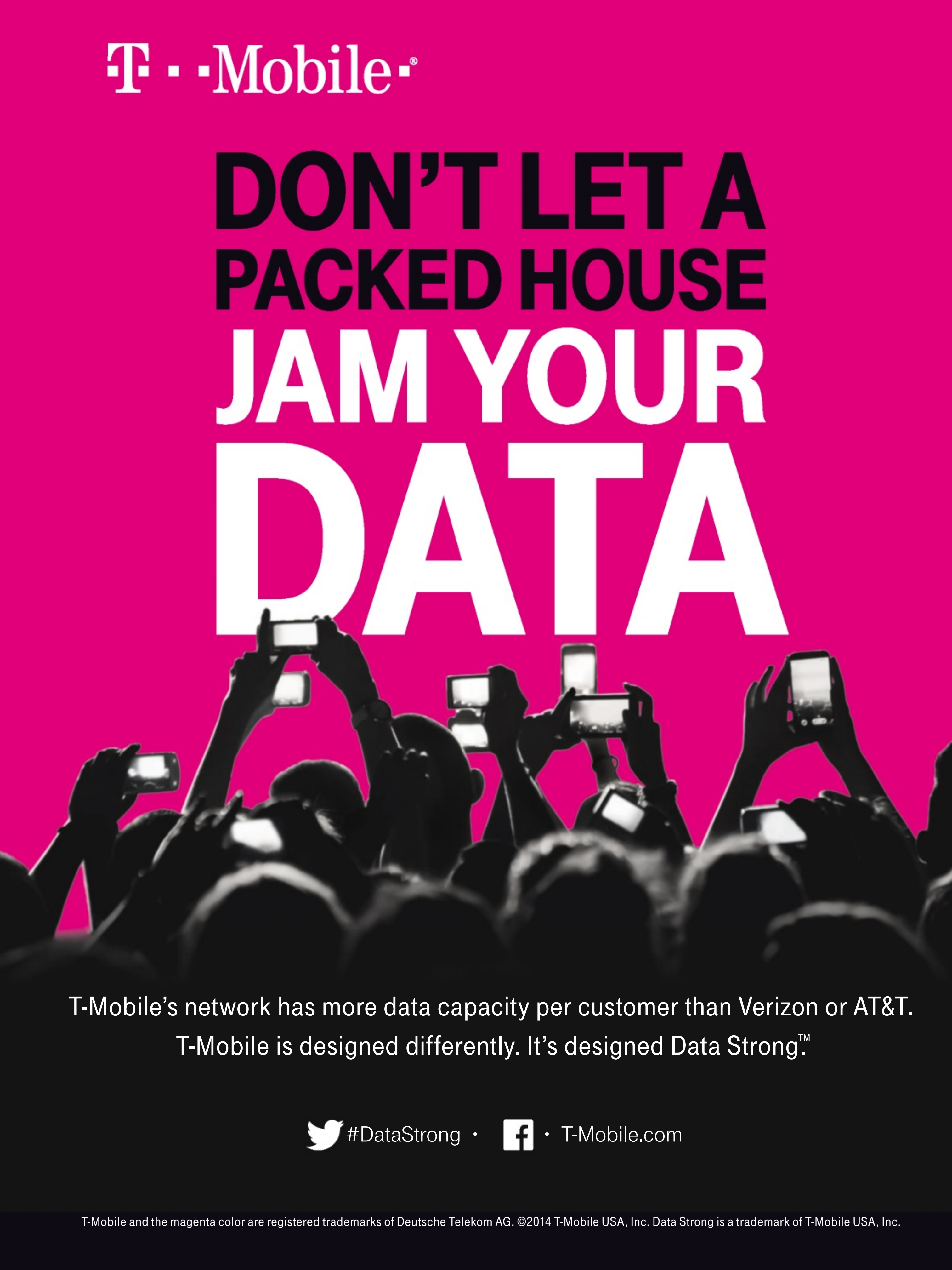
All the President's men
are nothing compared to her.

KATHERINE HEIGL ALFRE WOODARD

STATE OF AFFAIRS

SERIES PREMIERE MONDAY NOV 17 • 10/9c NBC
AFTER THE VOICE

A Division of NBCUniversal



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